BLUM ON PETER JENNINGS · MORRISROE ON VETS WITH AIDS

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NEW YORK

LACROIX'S CRASH CHIC

Dancing on the Lip Of the Volcano

BY JULIE BAUMGOLD

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ound The Store

ne and experience Macy's own olling troubadours, the kens Quartet and the Christ- s Tree-O. And, look for a greet- ; from Macy Mouse and ggable Honey Bear as they vel through the store. Plus, re will be special entertain- nt for you on the following idays:

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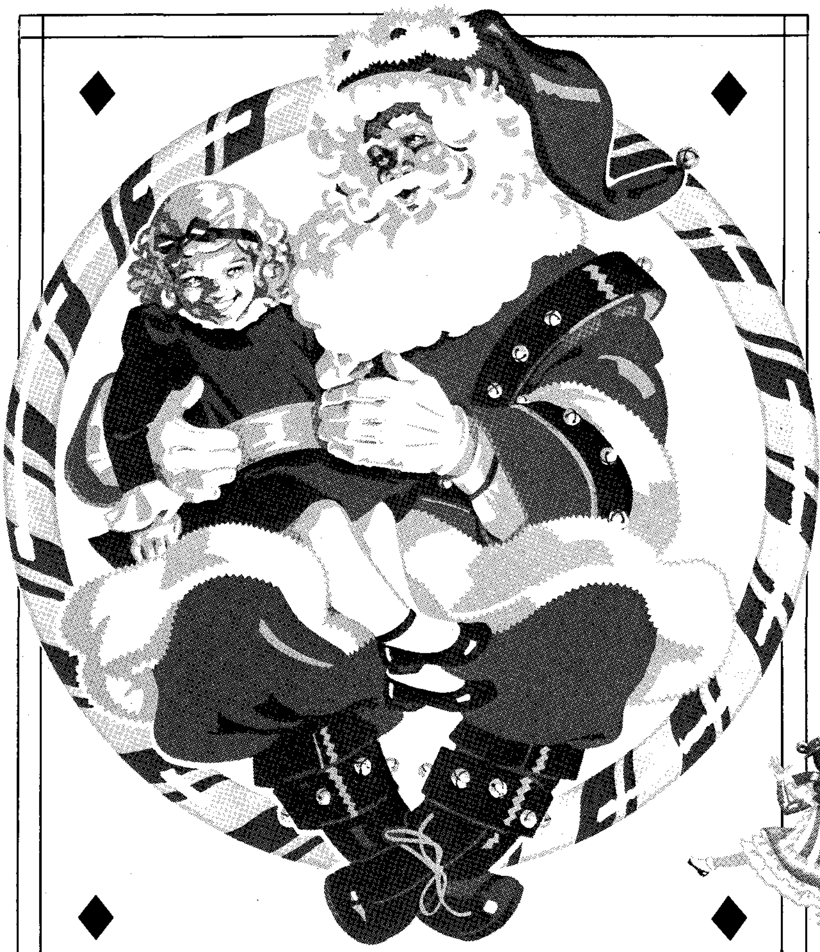

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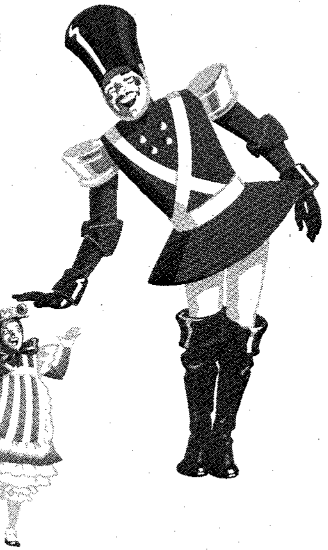

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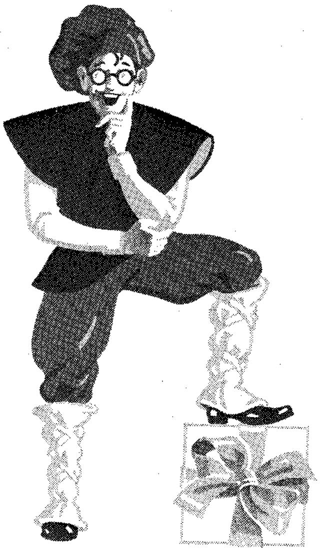

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VOL. 20, NO. 47 NOVEMBER 30, 1987

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BY JULIE BAUMGOLD

A week after the crash, Christian Lacroix, 36, the new king of couture, brought his collections to New York. Lacroix, with his poufs and his bustles, creates clothes of brilliant luxury and defiance. His dresses, fit for eighteenth-century aristocrats or for New York's New Society, are loved by those women who spend, lunch, and flaunt in good times and in bad. And while traders worried and millions of dollars disappeared, Lacroix and his ladies danced, feverishly, on the very lip of the volcano.

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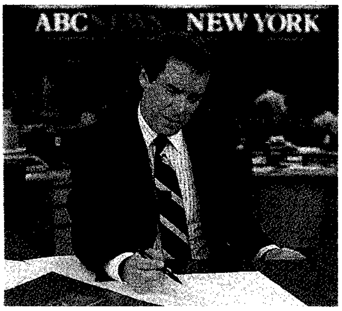
BY DAVID BLUM



In four years, anchorman Peter Jennings has taken ABC's *World News Tonight* from last in the ratings to a solid second; in the 50 biggest U.S. TV markets, the show is usually No. 1. After 26 years as a TV journalist, Jennings has become a media star—and a well-paid one: He now makes $1.8 million a year. And that's not bad for a 49-year-old Canadian who didn't get through the tenth grade.

58 Report From the Front

BY PATRICIA MORRISROE

More and more, the doctors of the New York Veterans Administration Medical Center are treating veterans with AIDS. Most of them are black or Hispanic; many are drug users who became addicted in Vietnam. For them, AIDS is only the latest in a series of disasters of war. "Sometimes I just sit in my room," says a vet, "and watch the day blur . . . and I ask myself, 'Whatever happened to my *life?*' "

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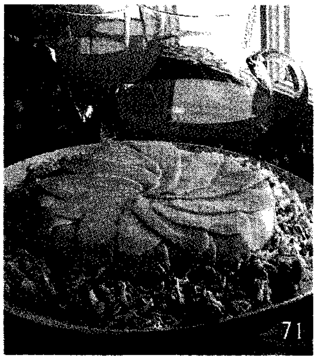

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Cover: Photograph by Harry Benson.

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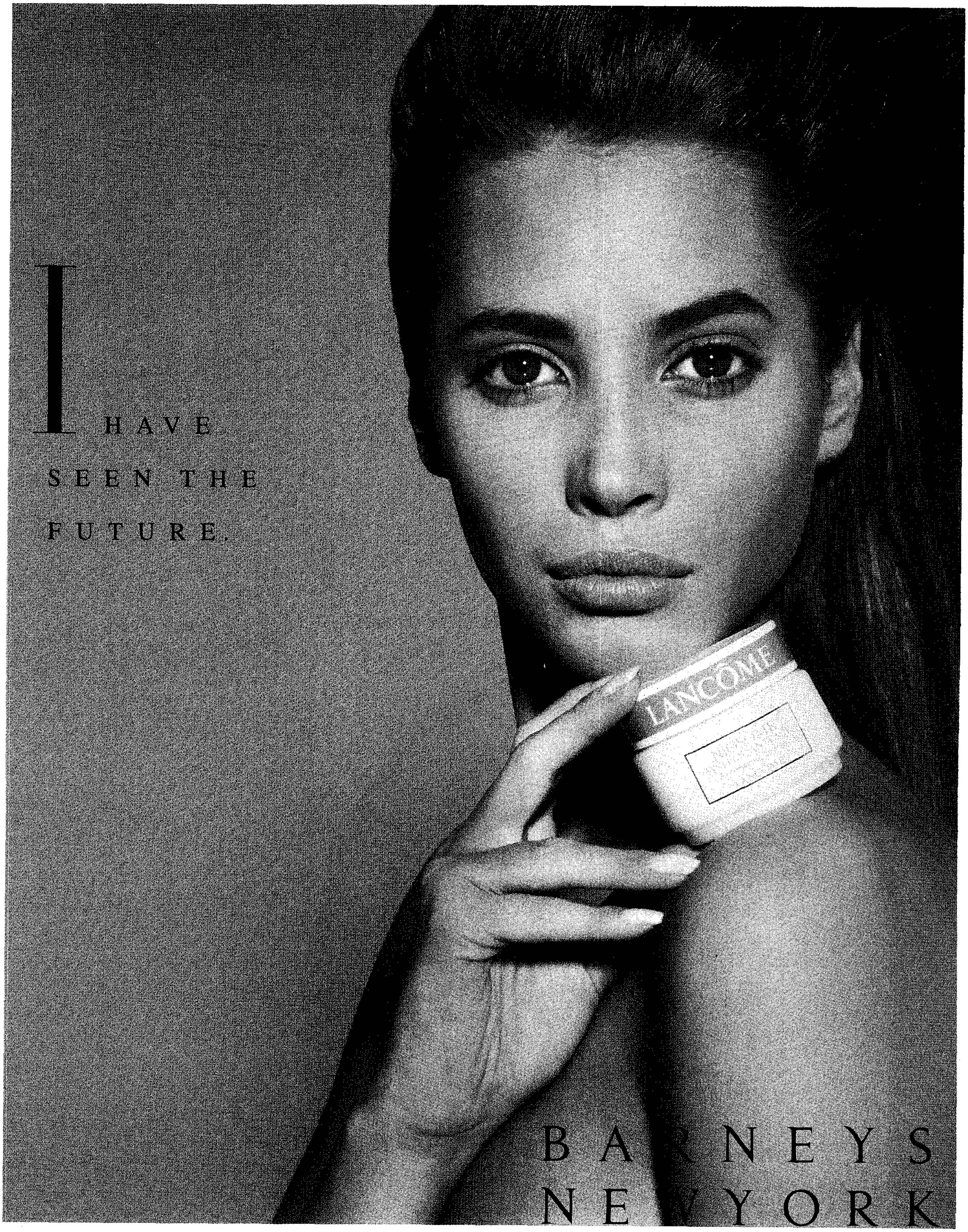
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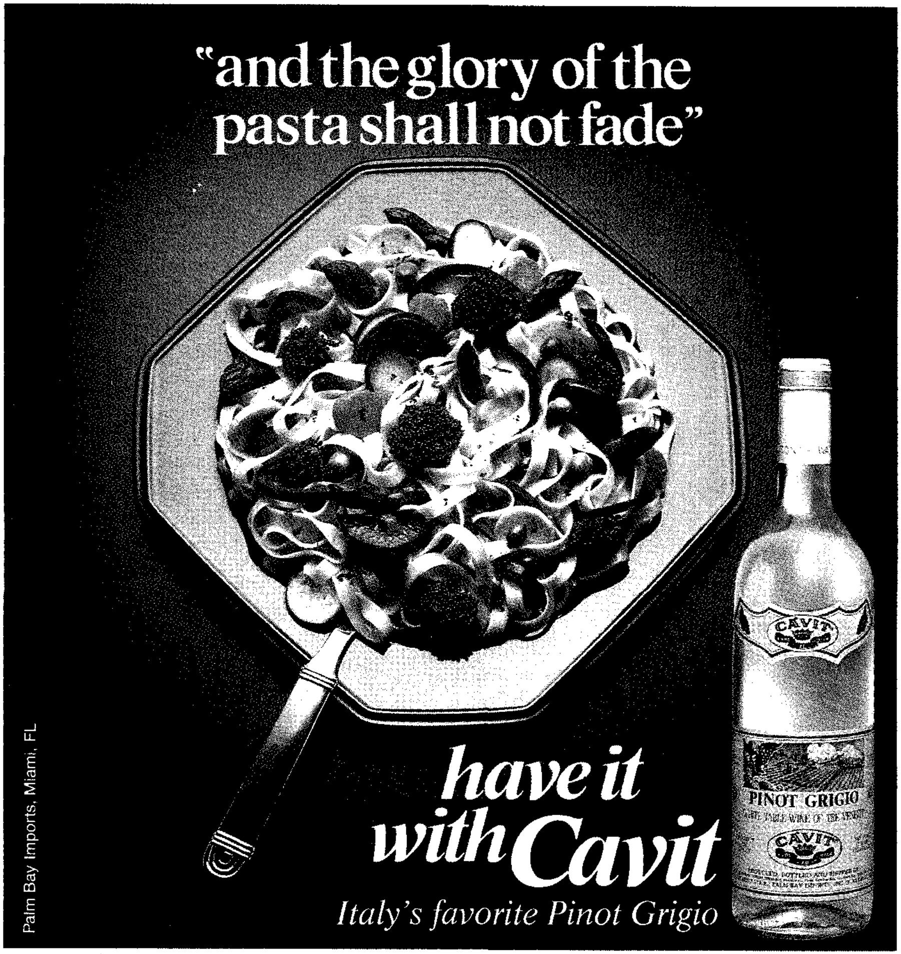
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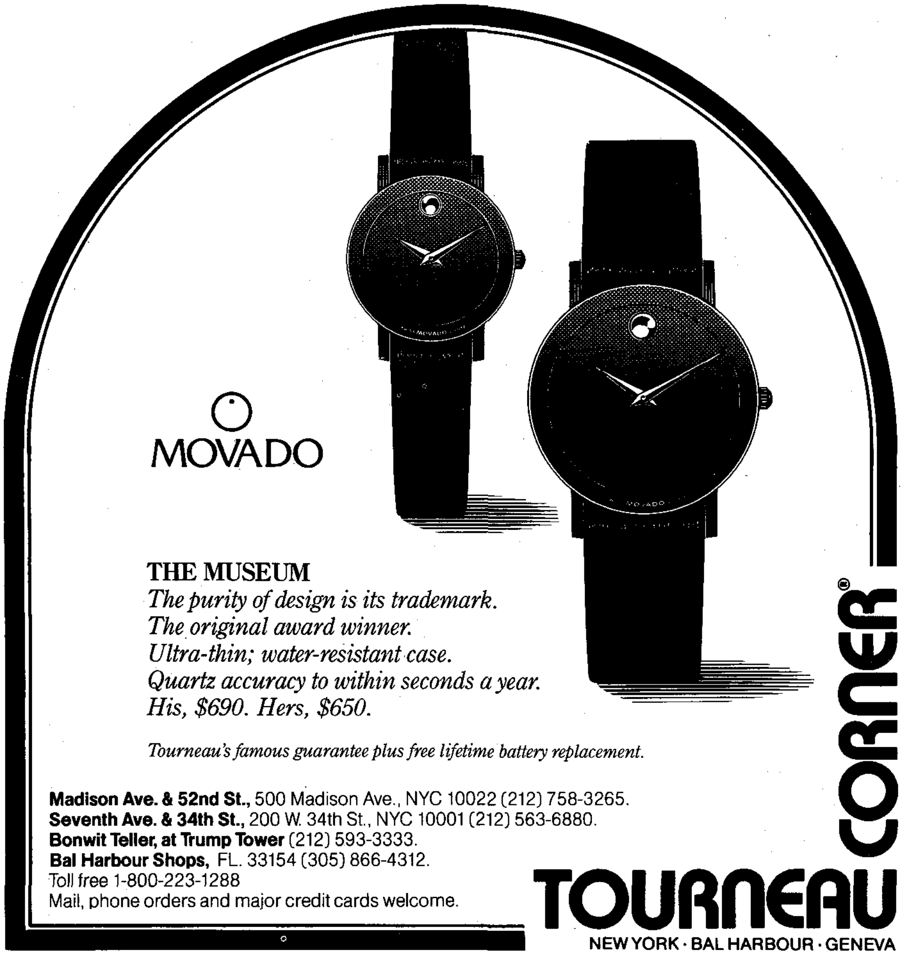

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LETTERS

Postal Disturbances

HURRAH FOR JEFF BLYSKAL AND MARIE Hodge's "Why Your Mail Is So Slow" [November 9]. At least once a week, I call my local post office to complain about the delays in mail delivery and to point out that since I am not on the Postal Service's payroll, I shouldn't have to deliver my neighbors' mail.

Rose Abrams
Brooklyn

AFTER FINDING THE PERFECT HALLOWEEN card, I mailed it on October 26 from the Murray Hill Station, on 34th Street. Its destination was 29th Street and Eighth Avenue, opposite the main post office building. As of November 17, the card had not yet arrived.

Perhaps I should have sent it across town on a broom.

Esther Sadowsky
Manhattan

FOR THOSE OF US WHO HAVE WORKED for a number of years to improve the U.S. Postal Service, "Why Your Mail Is So Slow" was gratifying indeed.

Unfortunately, despite a good deal of research, Jeff Blyskal and Marie Hodge seem to have missed the real story. In the past year or two, the postal managers have increased their commitment to improved service. We believe that Postmaster General Preston Tisch and New York City postmaster John Nolan should be cited for their tireless efforts, not criticized.

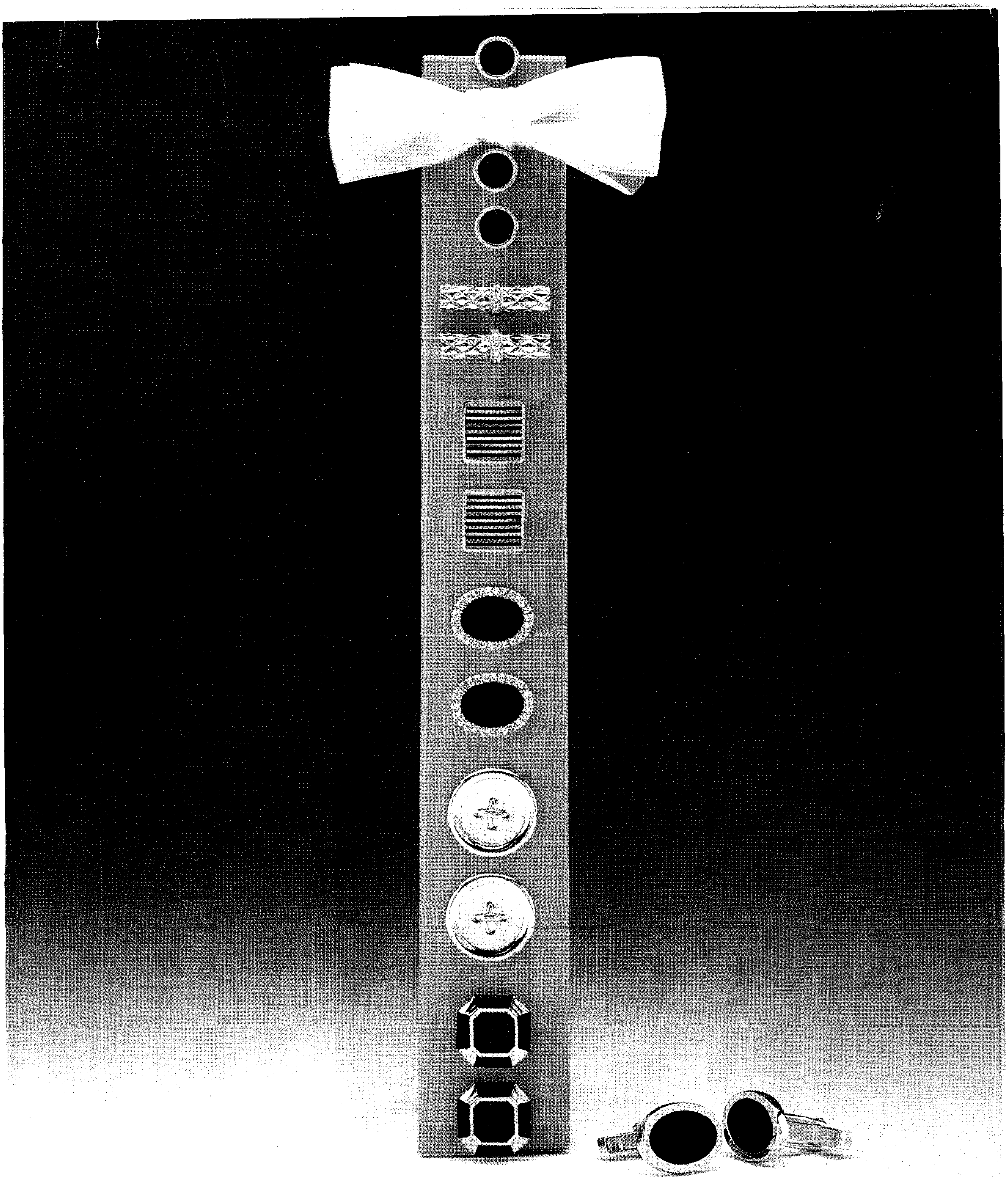
Harry L. Freeman
American Express Company
Manhattan

New York MUST RECOGNIZE THAT IT RElies heavily on third-class mail in its never-ending efforts to get people to renew their subscriptions. Perhaps the magazine should take to heart its claim that New Yorkers would be amenable to a reduction in the volume of third-class mail. *New York* could start by reducing its bulk-mail contributions to the already clogged system.

Hayley J. Chernoff
Manhattan

IN THE PAST MONTH, FOUR LETTERS WERE returned to me because they were damaged during processing. The post office was able to return them because my name and address were printed on the

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*



Men's Night Out

From Tiffany's collection of eighteen karat gold accessories for men. From top: Black onyx studs, $450. Bar links with diamonds, $2,475. Mother of pearl and lapis squares, $2,095. Black onyx and diamond ovals, $3,750. Fourteen karat gold buttons, $750. Lapis octagons, $2,750. Black onyx ovals, $795.

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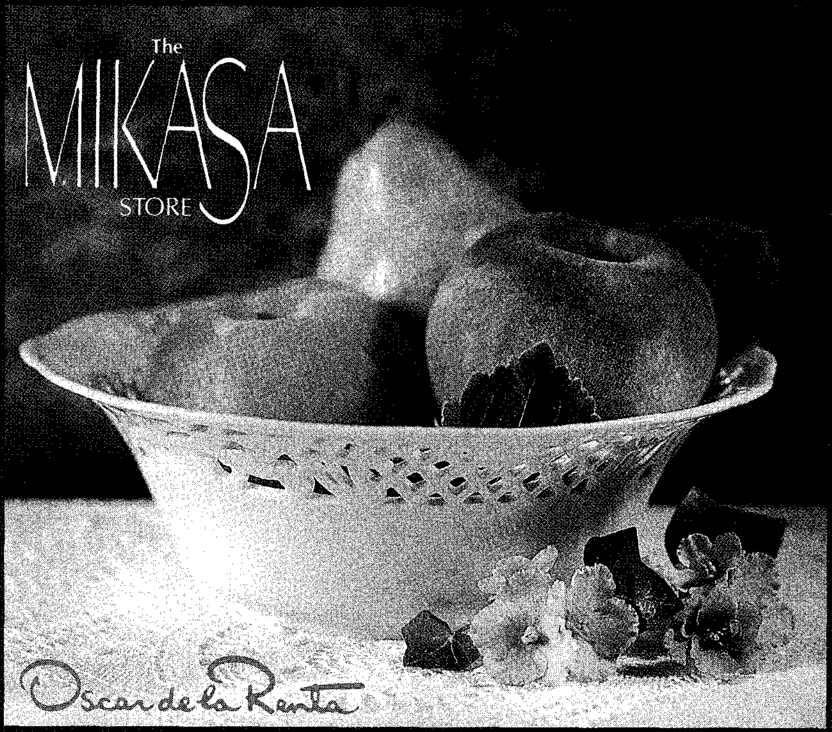

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upper left-hand corner of the envelopes. Yet *only* the envelopes were returned—the contents were missing. A postal employee explained: "Letters get bent when they're shoved in the canvas collection bags. Then the high-speed cancellation machines rip them."

And I thought the post office had got hold of Oliver North's old shredder.

Ralph A. Brooks
Manhattan

I KNOW WHY MY MAIL IS SO SLOW—THE letter carriers read it!

Donald Cole
Newark, N.Y.

LET ME ADD TO THE GROWING COLLECTION of post-office horror stories. Recently, the mailbox at the corner of 51st Street and Eleventh Avenue disappeared. When I asked the people at the Radio City Station what happened, I was told that someone had set the contents of the box on fire, destroying both the mail and the box.

I was also offered some advice: Never use Manhattan mailboxes. The Radio City Station claims to have found dead animals, garbage, and other crud in them.

Richard F. Hubert
Scarsdale, N.Y.

IN JUNE 1969, A POSTCARD WAS SENT from Rome, Italy, to the woman who then occupied my New York apartment. It was delivered on October 13, 1987.

Elliot A. Saron
Manhattan

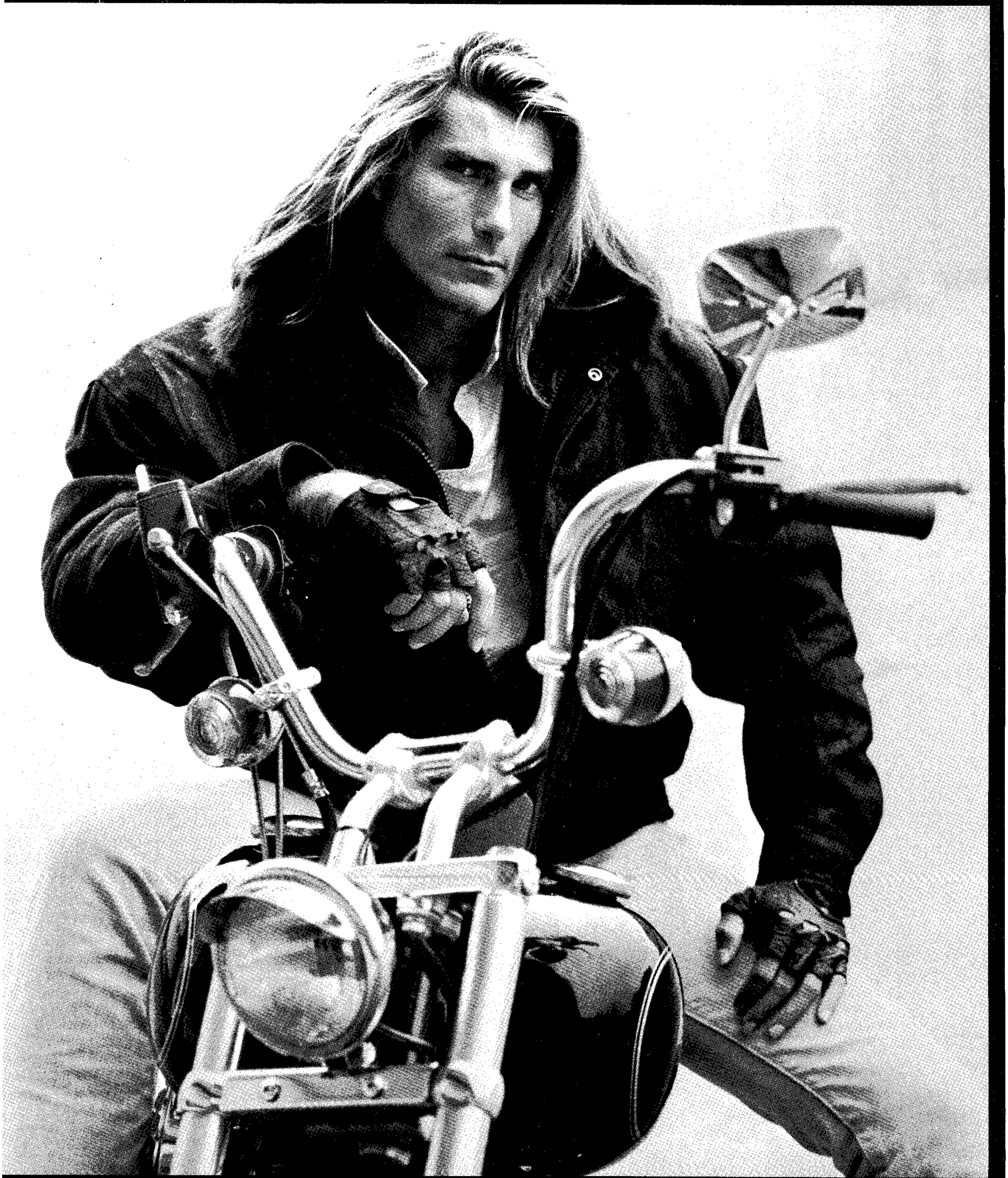
FOR THE PAST TWO YEARS—UP UNTIL TWO months ago—I always received *New York* on Monday afternoon. Now I receive my issue on Wednesday or Thursday, and sometimes Friday. So I have been buying the magazine at the newsstand on Monday, then tossing out my subscription issue when it arrives.

Because of the suggestions in the article, I will send this letter in a typed envelope; make sure your Zip Code is included on the last line of your address; drop it in a mailbox well before the last pickup of the day; and mail it today, November 5, from either the 10019, 10018, 10001, or 10009 Zip Code area for faster sorting and (I hope) speedier delivery.

Despite my efforts, I bet this letter will reach you sometime during the Christmas holiday.

Dianne S. Randolph
Brooklyn

Editor's note: The letter arrived on November 10. The astute Ms. Randolph has obviously figured out how to use the "Sorting" and "Collecting" maps on pages 54 and 55, despite an error that must have proved puzzling to many readers. A different set of colors was used for each map: For example, Zip Codes that should have been red on both maps were



Andrew Marc

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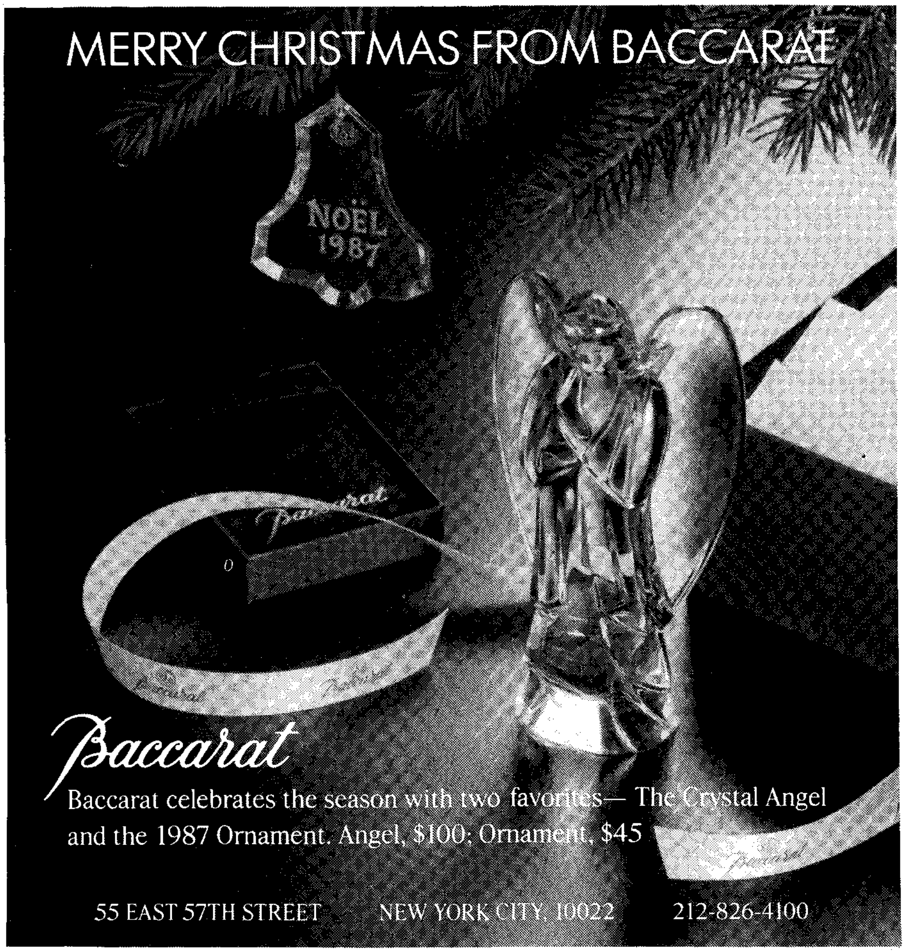
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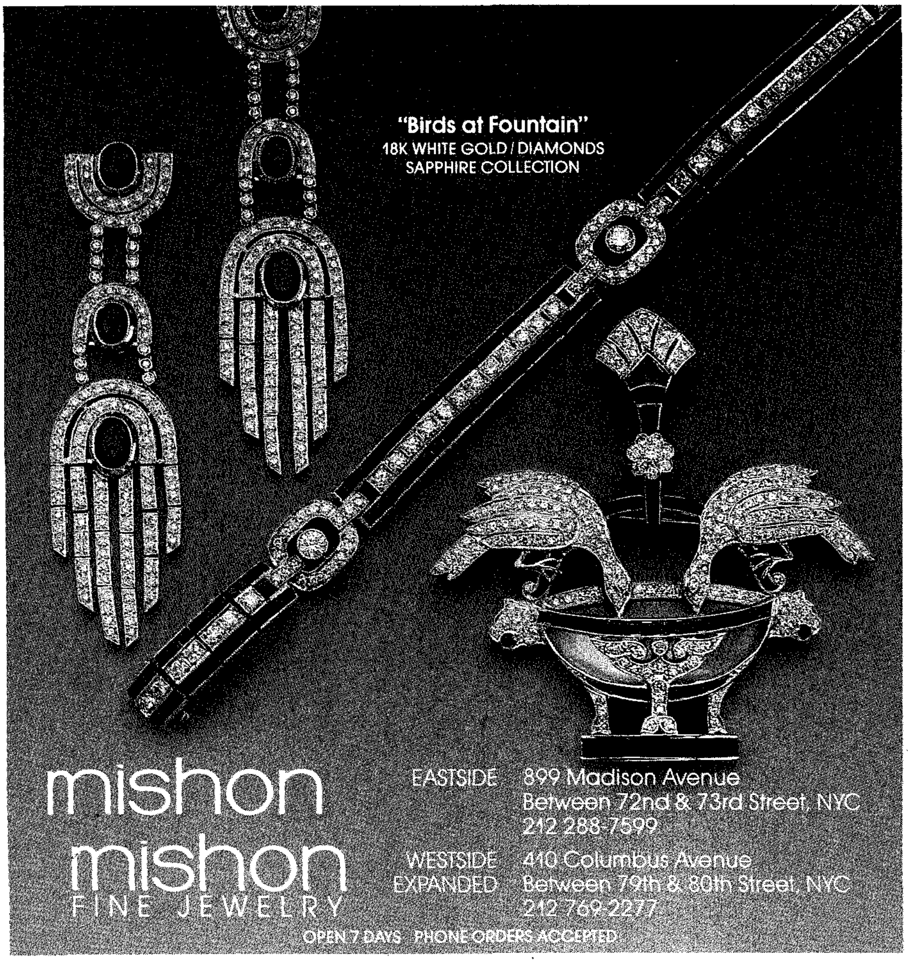
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gold on the “Sorting” map and lavender on the “Collecting” map. *New York* regrets the error, which diminished the usefulness of this section of the article.

THE “WHY YOUR MAIL IS SO SLOW” ISSUE arrived with the front and back covers missing, so I turned to the contents page and saw the title of the lead article. I immediately wrote and mailed this letter (November 6, 9:20 A.M.). I am curious to know when it arrived.

John Lee
Alexandria, Va.

Editor's note: This letter arrived on November 9.

THE NOVEMBER 9 ISSUE OF *New York* ARrived on time—along with the November 2 issue. How long do you suppose it will take this letter to reach you?

Diana Cheseldine
Chicago, Ill.

Editor's note: This letter was postmarked November 9 and arrived November 12.

WHILE I COULD ARGUE PERFORMANCE statistics all day, the fact remains that the United States Postal Service must improve. We are taking steps toward this, and I am pleased that *New York*'s reporters and others can already see improvements in the services we provide in our retail lobbies.

One problem I have with the article is the conclusion that the plans to improve our services are flawed. Blyskal and Hodge write that “anyone in the materials-handling business knows that one centralized processing facility is more efficient than four.” Proposing one facility is impractical and does not reflect a sensitivity to community needs. Also, New Yorkers will not have to wait five years to see an improvement in mail delivery. Besides work on the major facility (which will take five years), service improvements will come in 1988 when we introduce high-speed sorting equipment.

Your article said that we blame the customers for most of the service problems. Not so! The question we ask is “What could customers do to help improve service?” They could properly address the mail, for one thing—incomplete or incorrect addresses cause major problems. Imagine a new letter carrier trying to deliver a piece of mail without an apartment number on it, in a building with 350 tenants and an outdated lobby directory. Forty percent of the mail that comes to apartment houses doesn't have apartment numbers. I would be negligent if I didn't tell our customers this and work with them to correct the situation.

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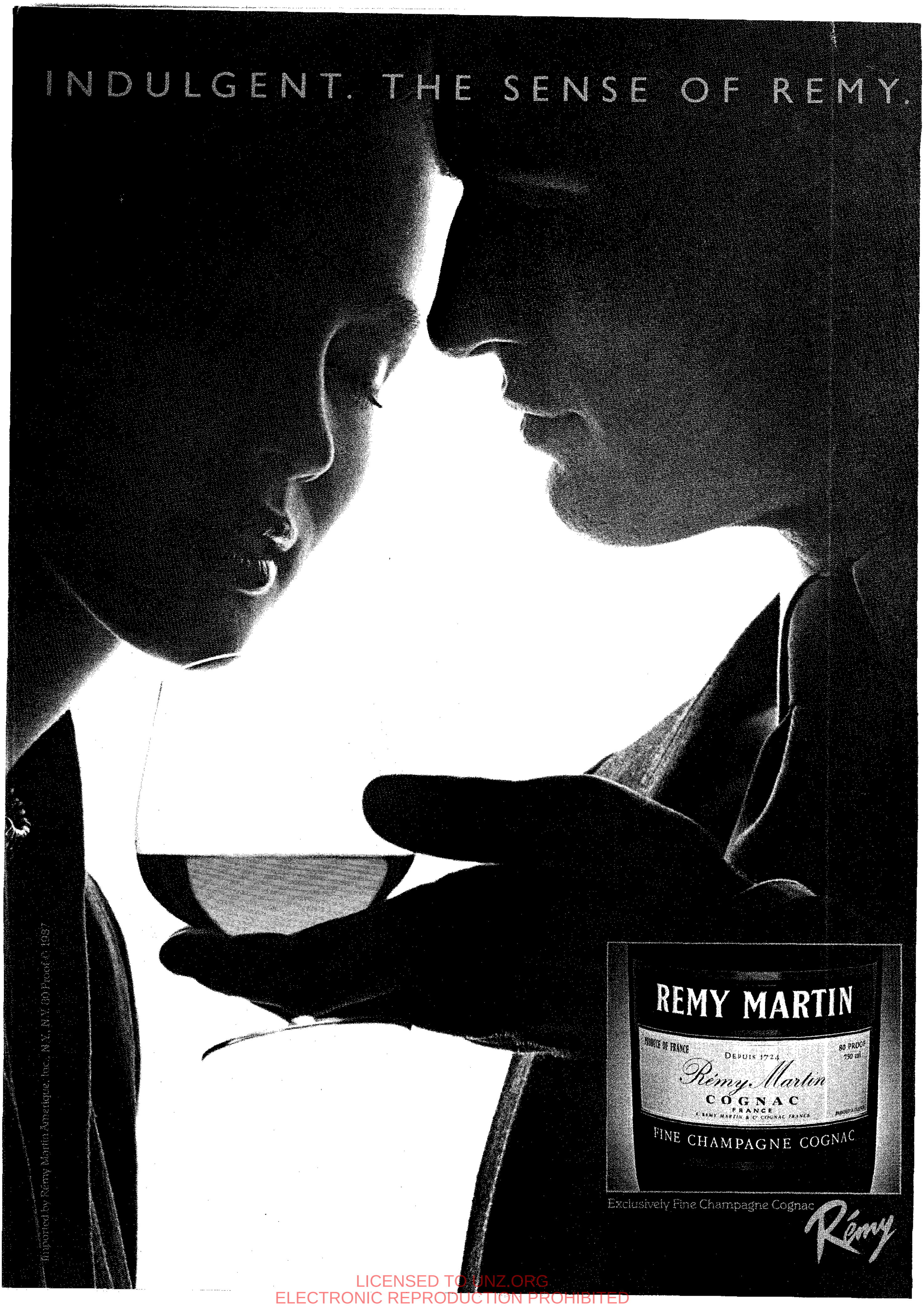
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NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

HURT'S *NAKED TANGO*...TRUMAN'S TALES...SHOP TALK...SI'S THE BOSS

THE DUKE'S GOT A LOCAL TOUCH

Presidential hopeful Michael Dukakis isn't waiting for Mario Cuomo to make up his mind about the 1988 election. The Massachusetts governor has been holding secret meetings with Democrats in the city to try to generate statewide support "no matter what Cuomo decides to do."

Dukakis met with City Council majority leader Peter Vallone and borough presidents Howard Golden and Fernando Ferrer when he was in town two weeks ago. He is also scheduling December meetings with Staten Island borough president Ralph Lamberti and Nassau and Westchester Democratic leaders.

"Dukakis doesn't expect them to defy Cuomo," says a Dukakis staffer. "But when they can get behind a candidate, Dukakis will have made the first pitch. He wants to generate solid support in the state, but he has asked Bronx borough president Fernando Ferrer to campaign with him in Florida, the Southwest, and Southern California to help bring in the Hispanic votes."

PALEY IRKED AT CAPOTE BOOK

Gerald Clarke's upcoming biography of Truman Capote has already begun to generate controversy. Two weeks ago, CBS founder William Paley fired off a letter to Simon & Schuster complaining about portions of *Capote: A Biography.* The book, based on twelve years of interviews with Capote, is due out in May 1988.

Clarke wouldn't reveal what was in Paley's letter, but he did say, "Truman was the late Mrs. Paley's great friend and confidant. He knew her better than her husband and children did. Truman told me a great deal about Mr. and Mrs. Paley, and I'm including some of it in the book." Paley's lawyer, Arthur Liman, wouldn't comment. S&S editor Bob Bender wouldn't say what parts of the book irked Paley: "We're currently reviewing the book for legal and editorial reasons."

WEXNER'S LIMITED EXPANSION?

A real-estate source says that Leslie Wexner, chairman of The Limited, is about to sign a lease for the first three floors at 1 East 57th Street. If the deal goes through, Wexner plans to open a 25,000-square-foot store at 57th Street and Fifth Avenue, opposite Tiffany, I. Miller, and Bergdorf Goodman.

The building, which was owned by Manufacturers Hanover, was sold to the late Sol Goldman last December. He quickly resold it to the Japanese real-estate firm Dai-Ichi.

A Dai-Ichi spokeswoman says, "The bank branch, which is in the first two floors, will move in July. Wexner approached us about renting the space, but we have no comment on the negotiations." A Limited spokesman would say only, "No deal has been signed."

SPIDER WOMAN TEAM MULLING A REMATCH

William Hurt and Raul Julia, who starred in Hector Babenco's *Kiss of the Spider Woman,* are close to making a deal to star in a new movie called *Naked Tango,* says a source close to the movie. Hurt played a homosexual who shares a jail cell with a South American political prisoner, and won an Academy Award in 1985 for his performance.

Naked Tango is a mythic love story set in the bordellos of Buenos Aires in the twenties. It was written and will be directed by Leonard Schrader, who adapted *Kiss of the Spider Woman* from a novel by Manuel Puig. Schrader begins shooting *Naked Tango* late next summer in South America.

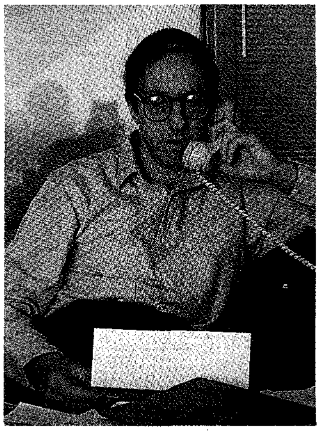
Producer David Weisman, who also produced *Kiss,* would say only, "No deals have been made so far with respect to the cast members."

KNOPF AUTHOR GETS *NEW YORKER* TYPE

New Yorker staffers are complaining that editor Robert Gottlieb slowed down production of the magazine by demanding that typesetters input the 300-plus-page manuscript that Barbara Tuchman has just submitted to Alfred A. Knopf. Gottlieb left Knopf last February for *The New Yorker.* Both are owned by Si Newhouse, and Gottlieb continues to edit some Knopf books.

Staffers say that two weeks ago, the typesetting of *New Yorker* articles was put on hold when Gottlieb commandeered the twentieth floor's five-person typesetting department to work on *The First Salute,* Tuchman's book on the Revolutionary War.

"The staff was overwhelmed," says an employee of the magazine. "The writers were grumbling, but



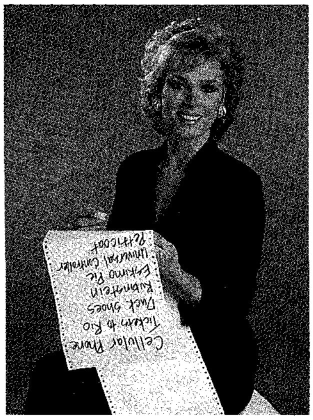
ROBERT GOTTLIEB

JULIA AND HURT

WILLIAM PALEY

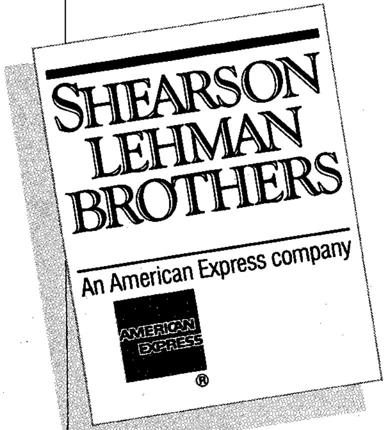
Photographs: top, Louis Psihoyos; center, Phototeque; bottom, Sahm Doherty/Gamma-Liaison.

WILL HARTLEY TELL ALL?...TABLE MATTERS...BESPOKE STORE...PRESS NOTES



MARIETTE HARTLEY

PRINCE ANDREW AND SARAH



CORPORATE LOGO

when one of the typesetters complained to Gottlieb, he said that it didn't make any difference because 'the money is coming from the same man anyway.' "

A *New Yorker* spokeswoman said Gottlieb couldn't be reached for comment.

MARIETTE AND *BLOODY MONDAY*

Former CBS *Morning Program* anchor Mariette Hartley is negotiating with G. P. Putnam's Sons chief Phyllis Grann to write a book about her life. Hartley, whose show was canceled after ten months of low ratings, left the network two weeks ago to resume her career as an actress. Is Grann, who published Linda Ellerbee's *"And So It Goes,"* looking for another stinging account of network life? "I'm sure it won't be a bitter book," says Hartley's P.R. woman, Fran Curtis, "or an Ellerbee-type exposé. It will probably be about her life, her career, and her interest in children, suicide, and alcohol abuse." . . . *Wall Street Journal* writer Tim Metz has signed a deal with William Morrow to write a book about Black Monday, to be called *Bloody Monday*. Metz, who has been an editor and writer for Dow Jones for 21 years, says the book will be about what happened to investors, traders, and market officials on October 19. It will be published next fall.

BARNEYS OF SAVILE ROW

It looks as if the Savile Row tailor Gieves & Hawkes is coming to Barneys. The 202-year-old men's store, which has made suits for Prince Charles and Mikhail Gorbachev, most recently tailored the formal Navy uniform that Prince Andrew wore on his wedding day.

Gieves & Hawkes is negotiating to put boutiques in Barneys New York on Seventh Avenue and in the new Barneys planned for the World Financial Center. The store will sell special-order suits that range from $800 to $1,000, as well as a ready-to-wear line. The boutiques, which Gieves & Hawkes wants to open next fall, will be modeled on the London store at No. 1 Savile Row, which has oak display cases, leather couches, crystal chandeliers, and brass fittings.

THE PARTY'S OVER AT SHEARSON

The senior managers at Shearson Lehman Brothers have told department heads to cancel the firm's traditionally lavish Christmas parties this year.

The brokerage house, which reported losses of $70-million in October, usually gives around a dozen separate departmental Christmas parties. The parties are held in locations ranging from corporate dining rooms to local restaurants.

Last Christmas, Shearson invited around 500 employees, clients, and friends to its largest parties. Those fêtes cost the company up to $40,000 each.

"We're trying to cut down on expenses, and the parties were among the things to go," says a Shearson spokesman. "But employees are being invited to have staff parties and pay their own expenses."

MEDIA NOTES FROM ALL OVER

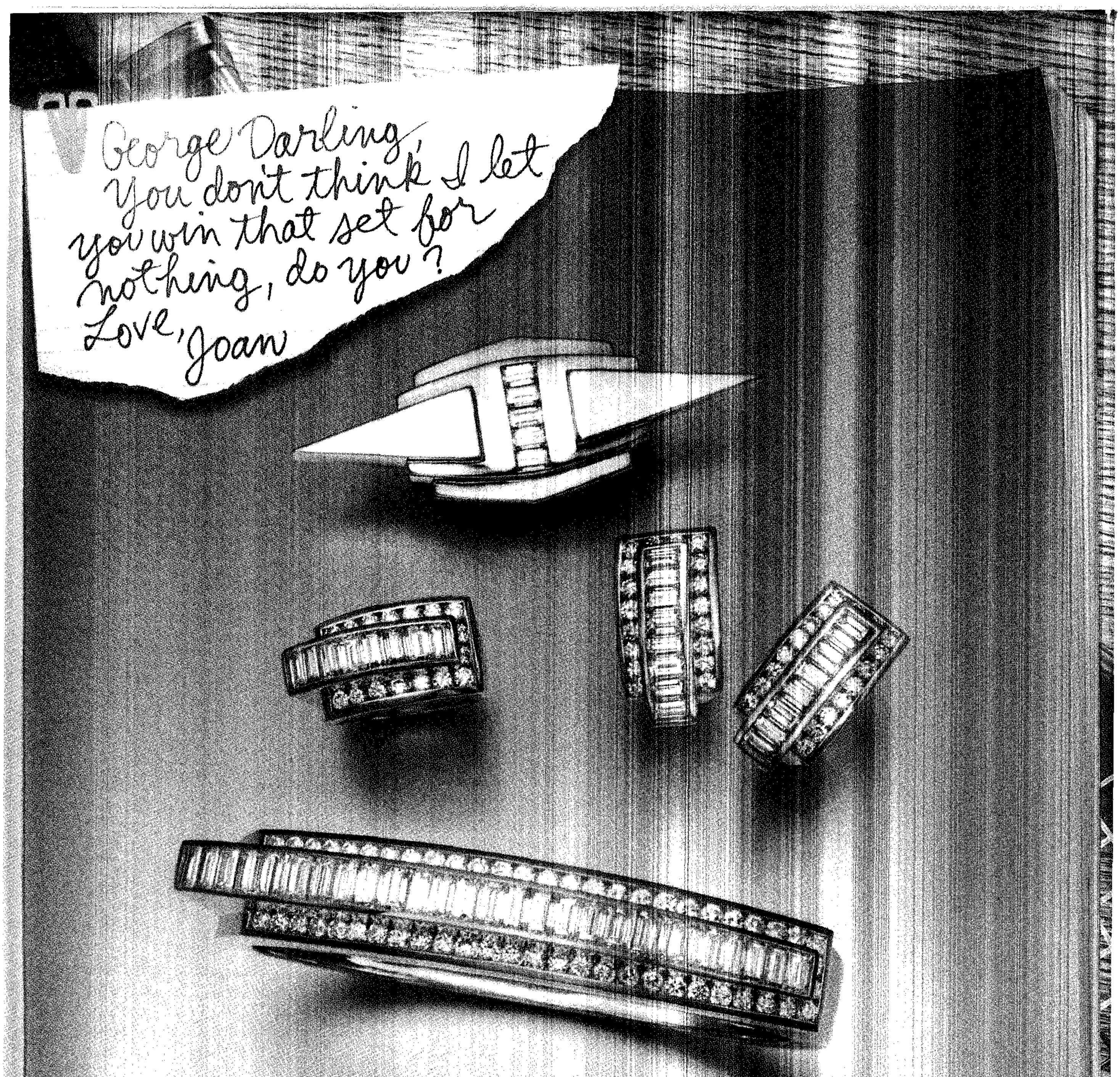
7 Days editor Adam Moss has hired former *Vanity Fair* fiction editor Pat Towers as editor-at-large at the new weekly magazine. "We're not going to have fiction, at least in the beginning. We'll be relying on editors and regular contributors to cover politics, business, and the arts instead," says Moss. *7 Days* will be launched in March. . . .

A *Reader's Digest* deputy editor-in-chief, a managing editor, and two other senior staffers took early retirement following Black Monday and cashed in their *Digest* stock—which a company source says fell by about 35 percent last month. "The *Digest* is privately held, but in the old days, the founder gave out stock as a reward for work well done," says the source. "It was more lucrative for *Digest* veterans to quit and cash in the stock than to keep working."

COLUMBUS DISHING UP DOWNTOWN?

The owners of Columbus, the West Side celebrity hangout for such stars as Madonna, Robert De Niro, Jackie Mason, and Eddie Murphy, are negotiating to take over Caffè Roma. A source close to owners Regis Philbin, Rick Newman, and Mikhail Baryshnikov says they hope to take over the site occupied by the fashionable Italian restaurant, on 18th Street between Fifth and Sixth Avenues. It will be renamed New York, New York. "They want to 'downscale' it," says the source, "and get rid of that phony-baloney interior. They'll use the same Columbus formula and food to get celebrities downtown." But Caffè Roma co-owner Reto Cantone says, "The Columbus owners and I are talking, but we haven't made a deal. I may continue to run Caffè Roma on my own."

Photographs: top, John Barr/Gamma-Liaison; center, Gamma-Liaison.



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The Bottom Line/John Crudele

DISCOUNTING THE CUTS

MISPLACED BUDGET HOPES

IT'S LATE DECEMBER, A FEW WEEKS SINCE action was taken to cut the federal budget. Despite all the ballyhoo that preceded the process, little has changed for the financial markets.

Wall Street is still deeply worried about the country's economy. If anything, the sense of urgency has grown during the weeks since the cuts were proposed. With the federal government planning to spend less, Wall Street economists are now convinced that the chances of a recession during 1988 have increased substantially.

Others are starting to question the legitimacy of the budget moves. Are they really as big as Congress is making out? Or is the deficit being reduced by bookkeeping hocus-pocus? Will the full Congress balk at approving the cuts because it's a presidential election year?

People overseas aren't happy, either. Central banks in Germany and Japan want further assurances that the United States will keep its spending down before they agree to reduce their interest rates and stimulate their economies. The dollar has rallied somewhat since the middle of November, but foreigners are still taking a beating on their American investments and are not ready to sink any more money into U.S. markets.

Stock prices around the world, meanwhile, are slowly sliding toward October's crash levels, despite an encouraging though brief rally when the deficit-reduction plan was finally announced.

PRUNING: *Foley (right) with Representative William Gray III.*

That's the no-win scenario some Wall Street experts expect in the next few weeks. Despite the publicity about the government's sudden, urgent thriftiness, these pros are convinced that the federal budget deficit is only a small part of the stock market's problem. Stock prices are likely to go lower in the near future, no matter what Congress does. The only difference: If Congress takes no decisive action on the deficit, the drop will be more immediate than if it does something.

"To think that a political action, or lack of political action, is what the stock-market crash was about is naïve," says John Connolly, chief investment strategist at Dean Witter. The real problem, Connolly and others believe, is the economy. "We're in the late stages of an economic cycle," a time when the stock market should be in retreat, says Connolly. "A minor near-term event like a Band-Aid on the budget deficit doesn't erase the five years of overconsumption and under-savings that contributed to the problem."

Connolly's analysis goes in the face of prevailing opinion among investors and others on Wall Street. In the immediate aftermath of the October 19 crash, the debacle was blamed on a number of things: programmed trading, mindless panic, the popping of a great speculative bubble. But in recent weeks, most of the attention has been focused on the twin U.S. deficits—trade and budget. Take steps toward solving these two problems, many have argued, and the financial markets will right themselves.

The budget, in particular, became "a symbol," says one economist, and last week the financial markets anxiously awaited news. If the cuts weren't made quickly, the thinking went, the rest of the world would see it as a sign that Washington is powerless to solve its problems. Make the cuts, and countries like West Germany and Japan might agree to cooperate on economic policy.

"For the life of me, I don't know why anybody is taking the budget cuts overly seriously," says David Resler, chief economist at Nomura Securities International. "We've been down this road too many times to count."

Making matters worse is the fact that Congress has moved only grudgingly toward even a modest deficit reduction and the atmosphere in Washington has been thick with partisan politics. Some Wall Street experts have even suggested that it may take another crisis in the stock market before Washington buckles down.

Everyone agrees that the federal budget is overdue for a trimming, but there's dispute over how much needs to be cut and what the timetable should be. (Late last week, House majority leader Thomas Foley of Washington said negotiators were close to agreeing on a package that will cut about $30 billion from the 1988 deficit. If an agreement isn't reached, automatic cuts of $24.8 billion could take effect under the Gramm-Rudman Act.)

When the cuts are finally announced, some experts expect a small rally before Wall Street comes to its senses. "There'll be a little sigh of relief," says Karen Vignare, a Washington-based E. F. Hutton economist who's been tracking the budget talks. "But that doesn't mean we have upward movement in stock prices. Wall Street will focus on other problems."

One problem, for example, is that while the crash didn't cause the kind of panic many expected, it did create a new generation of conservative investors. In this type of environment, something that is marginally good news—like the budget-reduction agreement—can easily be ignored.

Some Wall Street pros also warn that the stock market may already have "discounted" the news—that is, factored it into stock prices. If that turns out to be so, stocks could go down very soon after the budget agreement is reached.

"Right now, it's the budget and nothing else. This is a fantasy world," says Larry Wachtel, a market analyst with Prudential-Bache Securities. "Once you come to an agreement on the budget, people will then revert to other issues."

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dle. That, at least, is what one smart analyst believes.

"The biotechnology group is probably one of the riskiest in the market," says Stuart Weisbrod of Prudential-Bache Securities. Prices for many of these stocks have fallen about 40 percent in the last six months. On the other hand, Weisbrod thinks some of these biotech bombs could soon blast their way into friendly mergers with major pharmaceutical companies. Already, Baxter Travenol has a 7.5 percent interest in Genetics Institute, and SmithKline has acquired a hefty piece of Synbiotics.

Also giving a boost to the industry's morale is the recent Food and Drug Administration approval of Genentech's blood-clot-dissolving drug, Activase, which could turn out to be a profit blockbuster.

Which biotech companies will attract interest next? Weisbrod thinks Chiron, Centocor, Cetus, and Applied Biosystems are the best takeover targets.

THE LAST TO KNOW

SMALL INVESTORS HAVE LONG GRIPED that they don't have a chance in the stock market, and a new study indicates they may be right. An economics professor at Fairleigh Dickinson University says his one-year study shows that people who invested on the basis of news stories were typically two days too late to make money.

"A small investor thinks that if he gets the *Wall Street Journal* bright and early, he is ahead of other investors, but he's not," says Patrick Gaughan, the author of the study.

In 1986, Gaughan tracked twenty blue-chip companies. He looked at every story carried in the *Journal* about each company and gave the news an importance rating based on the story's placement and size. Then he studied the movement of each company's stock before and after every announcement.

His findings: Stocks typically moved up or down 48 hours before a major announcement, presumably because sophisticated investors had information ahead of time. What's more, the stocks Gaughan studied usually had high trading volume for days after the news announcement. He thinks that's when small investors were still being lured in.

"It's foolish to believe sophisticated investors don't have better sources than a *Wall Street Journal* reporter," says Gaughan.

CLOSER CHECKS ON CLIENTS

WHEN THE STOCK MARKET PLUNGED LAST month, investors had a host of complaints against their brokerage firms. And brokerage firms, although less vocal, had a variety of gripes against clients. The relationship between the two groups may never be the same.

Industry experts say the biggest change could come in the way brokerage firms check out customers' backgrounds and assets before extending credit in margin accounts.

Ernest Brod, a managing director of the Kroll Associates investigation firm, says more brokerages are asking for extensive checks on clients who want to borrow from them. "There's clearly an outbreak of concern," he says.

Stock prices dropped so rapidly over the past month that customers were unable to pay their brokerage-firm loans, even after all their stock was sold. First Options of Chicago, for instance, was reported to have lost $90 million when six major customers were unable to cover the amount they borrowed. One customer was said to have been cited twelve times for earlier violating trading rules.

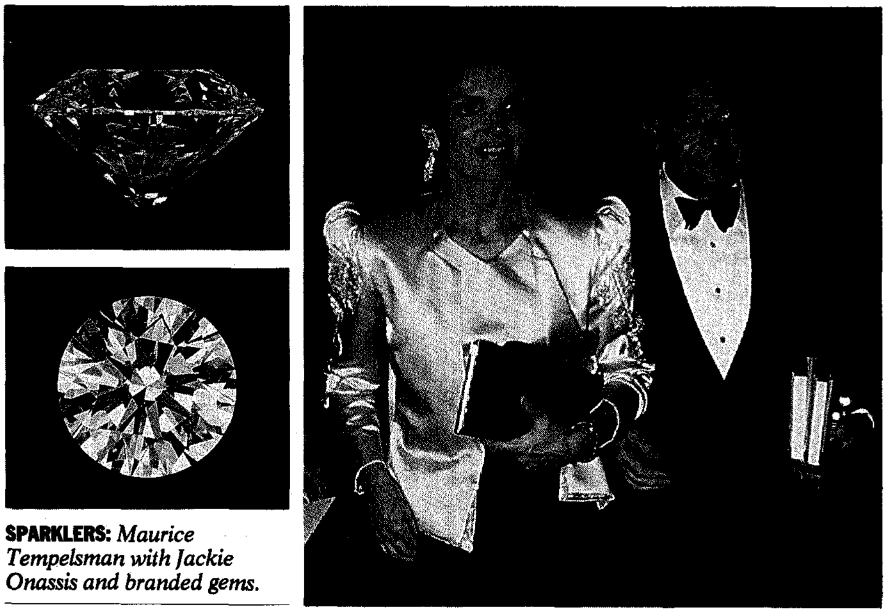
Brod says commercial banks are also increasing background checks on their customers, particularly ones who used their stock portfolios as collateral for loans. And the experts say companies on and off Wall Street are keeping closer tabs on employees whose scruples might have been weakened by big losses in the stock market.

THE RUNOFF

AUSTRALIAN ROBERT HOLMES À COURT may be interested in selling his 9.6 percent stake in Texaco, but Wall Street sources say nobody appears interested in buying it at the current market price. One source says he tried finding buyers in Europe last week, but even the cheap dollar couldn't lure people into the deal. Reports that Carl Icahn, the head of TWA, might buy the stock are absurd, says one source familiar with Icahn. But Donaldson, Lufkin & Jenrette may have made a low-ball offer. . . . Halcyon Investments, a big Wall Street arbitrage firm, is reorganizing after the plunging price of speculative issues convinced two of six managing partners that they wanted out. A source says the remaining Halcyon partners will try to go it alone. . . . Integrated Resources Asset Management, the financial-services firm, has been picking up blocks of stock from hard-pressed sellers. Among its buys are "a couple hundred thousand" shares of Caesars World and a sizable block of Henley. . . . After the Federal Trade Commission last week rejected two proposed acquisitions—one involving Information Resources and another involving Brockway—some critics argued that the agency is trying to dodge the budget ax by showing its worth. "Two busts in two days. All of a sudden, the FTC woke up," says one critic.

On Madison Avenue/Bernice Kanner

ROMANCING THE STONE



SPARKLERS: *Maurice Tempelsman with Jackie Onassis and branded gems.*

NOW, BRANDED DIAMONDS

WHAT OREO DID WITH COOKIES, CALVIN Klein did with perfume, and Rolls-Royce did with cars, Lazare Kaplan International, Inc., is now angling to do with diamonds. The 84-year-old company, the only publicly held diamond cutter, broker, and wholesaler in the business, is branding its "ideal"-cut stones as a way to distinguish them from other diamonds—and, it says, to arm customers against blind purchase. Along the way, Lazare Kaplan also hopes to get premium prices and a bigger share of the market for its stones.

Branding is a marketing approach made possible by recently developed technology in which a laser inscribes a number and the Lazare logo on the world's hardest stone. Both marks are invisible to the naked eye but crystal-clear under ten-power magnification.

Marketers had tried branding diamonds before, but there was only initial success, says William Underwood, president of the American Gem Society. When Lazare's branded diamonds were first offered, two years ago, retailers were again skeptical. Now both the concept and the marked stones are finally getting some respect—albeit hardly universal.

"There's a real surge of interest in documented diamonds that goes along with the consumer movement toward buying high quality," says Martin Rapaport, publisher of the *Rapaport Diamond Report*. While it may be a clever marketing tool for the company, branding without a grading report from the Gemological Institute of America is not a safety net for the consumer.

Branding capitalizes on the fact that the average guy (80 percent of diamonds are bought by men, 18 percent by women, and 2 percent by corporations) often doesn't know anything abou the diamond he's buying. Lazare's logo and identification number provide a way to trace the history of the stone, and verify that the stone hasn't been switched during a transaction. (Although diamond cutters can easily remove the markings, most thieves cannot.)

The value of diamonds is determined by the four Cs: color, carat, clarity, and cut. The color of a diamond can be "fancy"—pink, blue, red, or green, for example—but most fall somewhere on the American Gem Society's ten-point scale, which goes from colorless to a very faint yellow to a stronger yellow. The gem's weight is measured in carats and fractions of carats—or points. Each carat equals a fifth of a gram. Half-carats are the most popular, followed by three-quarter carats. Round is the favorite shape, followed by marquise, pear, oval, and emerald. Most engagement rings are solitaires with "Tiffany"—or four-prong—settings. In America, 73 percent of all marriages are celebrated with diamond rings. The average diamond—a white, only very slightly imperfect stone—commands $865, says Rapaport.

Diamonds may be a girl's best friend now, but they weren't always. In the Middle Ages, they were valued more for their hardness than for their beauty, and only men wore them. In the fifteenth century, women started wearing diamonds, and beauty gradually began to replace hardness as the standard for judging the stone. The tradition of wearing a ring also began about this time, when Archduke Maximilian of Austria sealed his engagement to Mary of Burgundy with a diamond. It has remained a symbol of love ever since.

The lack of blemishes and birthmarks ("inclusions") on a stone determines its clarity. Some diamonds have spots and bubble lines that were formed as the stones were crystallizing from carbon.

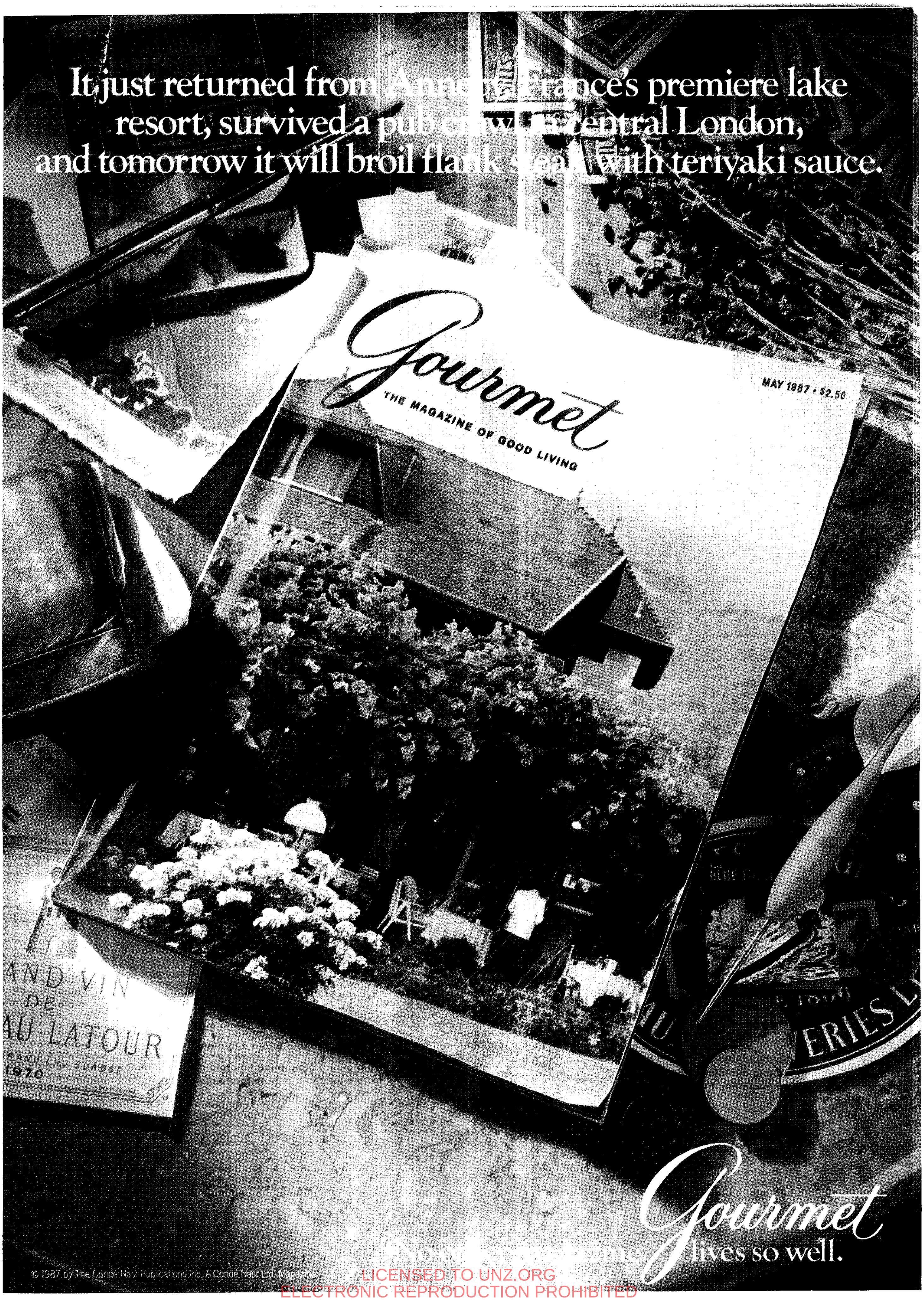
Diamonds in the rough actually look much like translucent beach pebbles. "Cut" refers to where and how the craftsman places the facets, and affects the stone's ability to refract light and disperse color—in short, determines brilliance, fire, and shine. Cuts that are too deep or shallow can cause dark rings or gray centers; the more precise, costlier "ideal" cut results in 58 facets on a stone. This sacrifices more of the rough diamond but affords maximum brilliance.

Fewer than one percent of all domestic diamonds are ideal cuts, and Lazare Kaplan produces at least 60 percent of them. No other single producer accounts for more than 10 percent, says marketing director Amy Wiener. Last year, the company sold $30 million worth of diamonds to retailers—6 percent of the $500-million high-quality-diamond wholesale market.

Lazare is only part of the mining-and-mineral-development, investment-banking, and venture-capital empire controlled by Leon Tempelsman & Son. Lazare's chairman, 59-year-old Maurice Tempelsman, the millionaire diamond czar and international entrepreneur, is Jacqueline Onassis's companion.

His father, Leon Tempelsman, moved the family to New York from Belgium when Maurice was ten. Seven years later, Leon started the company, and was joined by his son. Today, Lazare is one of about 175 "sightholders," or firms, in the world that are invited to buy from De Beers Consolidated Mines, Ltd., the South African syndicate that supplies about 85 percent of the world's diamonds. The company employs Maurice's

Photograph: right, Brian Quigley/Outline.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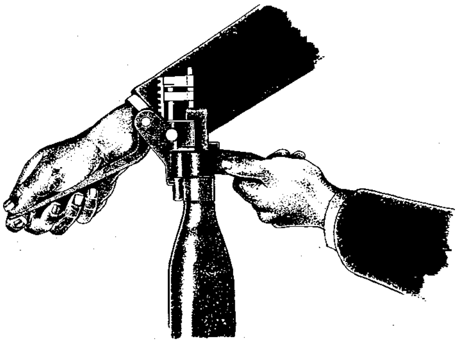

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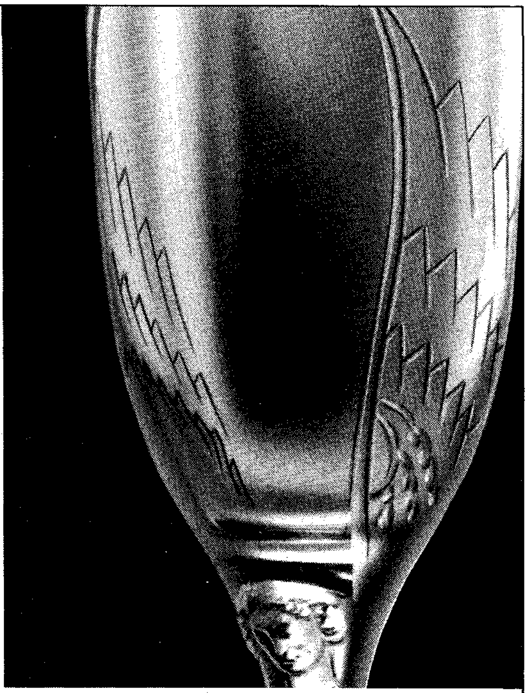

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31-year-old son, Leon, as vice-chairman, and his daughter, Marcy, as a jewelry designer.

In the late seventies, diamonds popped out of the jewelry box and into investment portfolios. New cutters, dealers, and middlemen suddenly appeared on the scene, and diamond prices soared. Lazare, which had built its business trading and only later cutting, started "feeling queasy about the price-value relationships of diamonds in the late seventies," says Leon Tempelsman. "People were buying them as a hedge against inflation, and that was a dangerously reversible state of affairs."

With trepidation, Tempelsman liquidated its assets in diamonds, while the market continued to boom. Beginning late in 1980, the market started to crumble. While the rest of the diamond industry struggled to get back on its feet, Tempelsman sat on the sidelines nurturing its small wholesale operation, learning the distribution process, and congratulating itself that its assets were safe.

They would soon come in handy. In April 1984, Tempelsman pumped $23-million into Lazare and got 72.6 percent of the company. "We saw a fine-name business [Lazare Kaplan] badly in need of capital," says the young Tempelsman. "Worldwide consumer trends convinced us that the quality segment in which Lazare had traded would blossom again."

Branding began in October 1985, more than a year after the Tempelsmans had established themselves with old-line Lazare accounts. "We saw that many people were making the most important purchase of their life blind. The balance of power and information was not with them," says Leon Tempelsman.

Lazare worked hard to coax retailers "who'd been in our business for 100 years and survived without branding" to now consider the idea. Many resisted, fearing that control would move out of their hands. Lazare wooed them with $3 million worth of national advertising. ("The Lazare diamond. Setting the standard for brilliance," boasts one ad. "A perfect reflection of your brilliance," says another. "Because brilliance knows no compromise," both tag lines read.)

Lazare also contributed to co-op advertising with De Beers (which for 35 years has claimed, "A diamond is forever") and with local jewelers. Lazare plied its 2,000-odd customers with direct-mail materials and brochures, and store displays. It drummed up publicity for its dealers by staging diamond-cutting demonstrations, and even shipped a massive, 620-carat diamond to dealers across the country for promotional purposes.

"Trepidation gave way to active involvement," says Tempelsman. "We expected to have to slug it out for five years, but the reception to branding has been far better than we expected." In the fiscal year ending May 1987, Lazare posted profits for the first time in years.

Still, the welcome mat is not out everywhere. "People come in and ask for a Lazare diamond by name. They're buying more of them and feeling more secure about their purchase," says Rosemarie Hoffman, floor manager of Zimmer Brothers in Poughkeepsie.

"Sales have been strong, and branding helps wrap the sale," says Elizabeth Hardy, co-owner of Hardy's Diamonds in Virginia Beach. "People ask for the Lazare diamond more than they ask for any other kind," says Fredric Rubel, owner of Fredric H. Rubel Jewelers in California.

GIA, which pays Lazare a royalty for its patented process, "is hearing more requests for inscriptions when we grade," says vice-president Bert Krashes. And David Leibowitz, an analyst with American Securities Corporation, notes that "in the trade, Lazare is known for its quality cut, but consumers know it for branding. Now the consumer is being educated. What's more, if the insurance industry picks up on this—and there are some indications that it is—this could have a telling effect."

But Cartier won't stock them, and Lazare says that Tiffany insists that the logo be polished out. "People come here for the Cartier brand," says spokeswoman Liz Dolan. Another gemologist at a New Jersey jeweler notes that he doesn't sense much consumer interest.

"Tell me, if you weren't working on this story, would you have known about branded diamonds?" he asks. "Consumers just aren't very aware of them." And a gemologist at a retail chain says that the subject is "so ridiculous—this is such a gimmick—that I don't want to comment."

AGS president William Underwood believes that Lazare is breaking new ground but that branding diamonds is still a problematic venture. "Lazare is a fine cutting house, and it's focusing on a different C, the cut, which controls the diamond's brilliance and sparkle. Legally, it's correct to call it an ideal cut, but such a description does not speak to the clarity or color. If I were buying a diamond," he says, "I'd want to focus on all the aspects that determine its value."

"The idea appears successful, but diamonds are still largely generic," says Russell Shor, senior editor of *Jewelers' Circular-Keystone*. "Buying a diamond is not like buying a box of cereal." ▬

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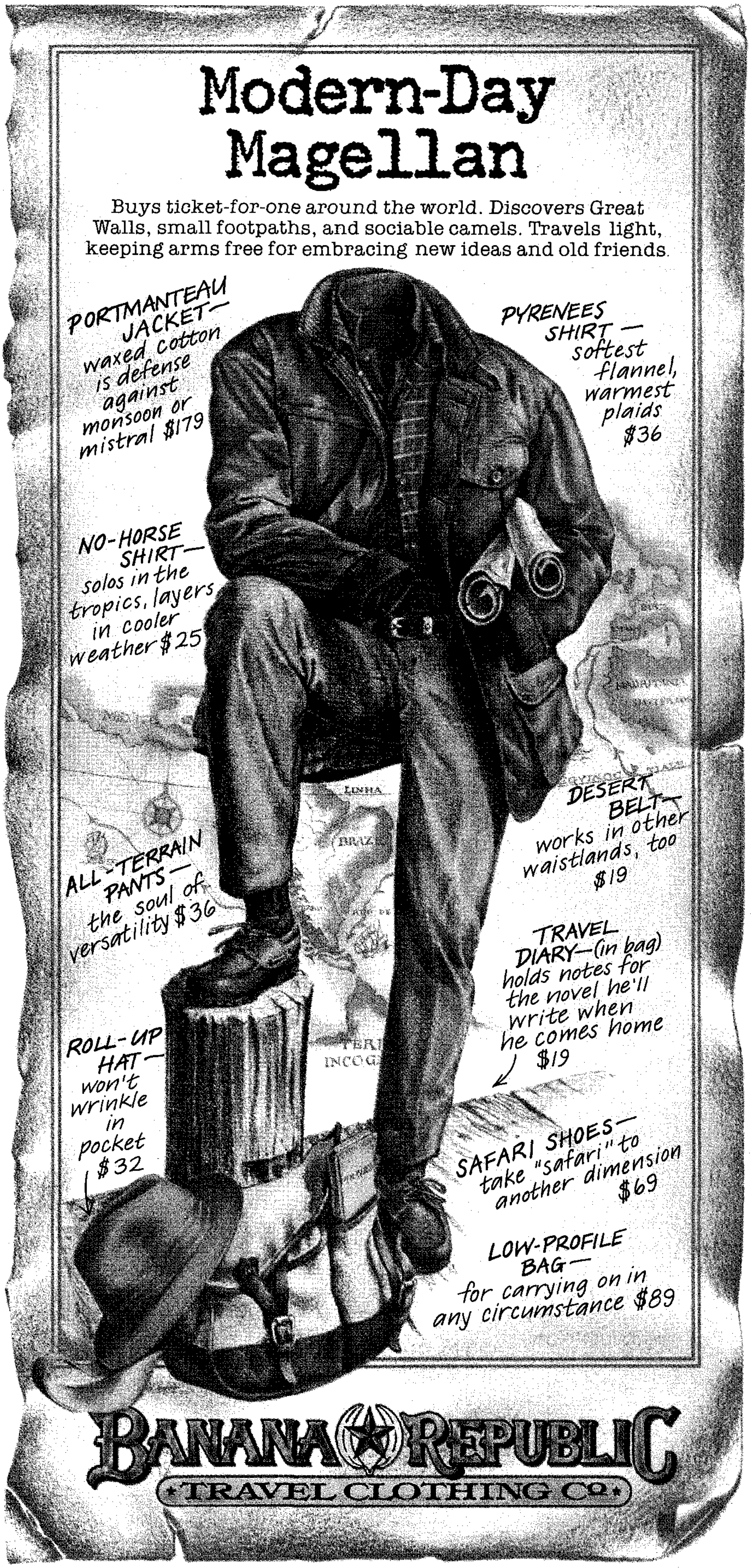
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HOW NOW, DOW JONES?

THE *JOURNAL*'S BOTTOM LINE

A VENERABLE AMERICAN COMPANY—NO. 1 in its field, identified with quality—increases its work force, moves into a new plant with extra production capacity, and confidently prepares for further expansion. Meanwhile, new competitors crowd into its territory, business conditions change—and the company appears unable to sustain its impressive growth rates. Profits flatten; expenses stay high. Suddenly, it's the morning after: a time of belt-tightening. The dream seems over.

It's the kind of cautionary late-eighties tale that the *Wall Street Journal* might tell in a "leder" on page one. In fact, the company is the *Journal*. The "Diary of the American Dream," as the paper promotes itself, is waking up to some rude realities. The *Journal* still sells 2 million copies nationwide each weekday, and polls still rank it as the most-trusted source of business news. Its parent corporation, Dow Jones, reports after-tax profits of $153 million in the first nine months of this year—up 11.6 percent from 1986. And even the bad news of Black Monday, October 19, brought immediate good tidings. The *Journal* practically jumped off newsstands into readers' hands, and a blizzard of ads for financial services filled its pages.

THE WALL STREET JOURNAL.

What's News—

DECISION-MAKERS: *Kann, Phillips, and Pearlstine.*

But these were short-term effects. The Crash of '87, while revealing the shifting nature of contemporary business journalism, also exposed contradictions in the *Journal* itself. "The *Journal* is still a knockout news organization, but it's no longer king of the hill," says Dean Rotbart, a former *Journal* reporter.

In late October, Rotbart's eight-month-old newsletter, *The Journalist & Financial Reporting*, was the first to report what it called "tight budgets and sagging employee morale" and a "glum" financial outlook at the paper—themes later picked up by the New York *Times*. Certainly, Dow Jones and *Journal* management—chiefly, board chairman and CEO Warren Phillips, 61; associate publisher Peter Kann, 44; and managing editor Norman Pearlstine, 45—have been emphasizing to the paper's 520 news employees the need to control expenses (for example, chiding the newsroom for ordering 90 copies of the New York *Post* every day). Just last week, management's plan for "formal performance reviews of newsroom personnel" set off alarms about forced retirements.

Management nevertheless dismisses stories about "terminal troubles at the *Journal*," as Pearlstine calls them. He says the editorial budget has increased by more than 50 percent since 1983—the year he became managing editor—and that his 1988 budget "will be substantially larger" than this year's (he would not give specific figures). Pearlstine also says that the paper is still expanding its news coverage—opening new bureaus and increasing the size of others, in Moscow, Rio de Janeiro, and Tokyo. But there are no denials about the cost-consciousness. "If we expand in one place," says Pearlstine, "we must cut somewhere else."

The more basic *Journal* story, and the stuff of a good "leder," involves not just the tactics of cutting back on newsroom expenses or the salaries of older, better-paid employees but the whole strategy of publishing business news. The *Journal*'s history could be charted in a series of boldly rising lines over the last two decades. There were times when the paper was adding 100,000 or more subscribers a year; when advertisers clamored to get in and the paper increased its pages from 32 to 56. In 1980, it started a second section to accommodate all the news and advertising. In the first fifteen months after Pearlstine became managing editor, the news staff grew from 434 to 520. Like Phillips and Kann before him, Pearlstine had come up through the news ranks; all three men were widely admired. "It was going to be Camelot," recalls a *Journal* writer.

When the company moved to its new headquarters on Liberty Street, there was electronic editing equipment and space to handle a three- or four-section paper (printing is done at eighteen plants around the country).

Dow Jones doesn't break out the *Journal*'s revenues and profits in its annual report, lumping them instead with other "national publications," such as the Dow Jones magazines, principally *Barron's*. But a rival publisher with access to the numbers says that until very recently, the *Journal* was "one of two or three of the most profitable publications in the world."

Then came the rude jolts of the late eighties. The paper's advertising for the first nine months of 1987 increased by only 1.4 percent. In part, the figure reflects the tough conditions that affected all publications dependent on national advertising. Yet *Business Week*, *Forbes*, and *Fortune*—the *Journal*'s traditional competitors—managed stronger advertising performances during the same period.

To make matters worse, the *Journal* has some new competition—for advertisers and, equally important, for readers. As recently as seven years ago, the *Journal* all but had the national-newspaper market to itself. Today, in Topeka and Sacramento, the vending boxes of the New York *Times* and *USA Today* are bolted

Photographs: left and center, Giorgio Palmisano; right, Cheryl Rossum.

lown right alongside the *Journal*'s. Of-en, the *Financial Times* and *Investor's Daily* are also available. Together, these four papers now sell around 1.8 million national copies a day, while this year the *Journal* has added only marginally to its readership. "I'm proud, not defensive, that we've managed even modest gains, given the competition," Pearlstine says.

Less visible but critical to the *Journal*'s fortunes is the strengthened business coverage at the best metropolitan papers, such as the Los Angeles *Times* and the Chicago *Tribune*. The classic *Journal* stance, the legacy of editor Barney Kilgore, was to be "the second paper"—a business-minded audience would read its hometown paper and then turn to the *Journal*. But what happens when the hometown paper also has market prices and in-depth pieces?

Perhaps the biggest chill at the *Journal* was the suspicion that the paper may have reached near–100 percent market saturation. That is, if circulation has hovered at 2 million for the last five years, maybe there aren't many readers left to attract. "The *Journal* had assumed continued golden expansion, like a lot of other companies," Rotbart claims. Still, the paper's response was measured; the *Journal* isn't a place where people shout.

Perhaps if the paper expanded into fresh areas, it could win new special-interest readers, as well as advertisers who want to reach them. Some "themed" coverage was mapped out under such headings as "Science and Technology," "Marketing and Media," and "Legal Services." The last, for example, would be not only for lawyers but also for people who use them—though there are 675,000 lawyers, says Pearlstine, with "demographics very much like our subscribers'."

Other efforts at reaching out to new audiences and revenue building included a study of a monthly business magazine that would feature articles similar to the *Journal*'s front-page "leders." The idea was that consumer-goods advertisers would rush to the *Journal*'s blue-chip readers. Jane Amsterdam, 36, the former editor of *Manhattan, inc.*, came in last summer to plan the magazine's format. The *Journal* also went outside its own ranks to hire Lewis D'Vorkin, 35, a former *Newsweek* business-section editor, to help edit the *Journal*'s front page. Because the paper has been so closed and tribal—promoting its own for so long—there was staff grumbling about "outsiders" laying claim to two of the best spots in the company. But the complainers overlooked the point: The paper wants outsiders—readers and advertisers—who don't read it now. D'Vorkin was to bring his expertise as a business editor from a general-interest magazine to the *Journal*.

None of this has quite worked out, in part because of the economic uncertainties

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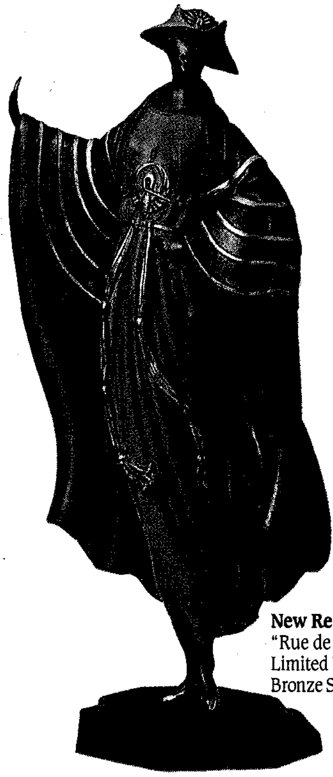

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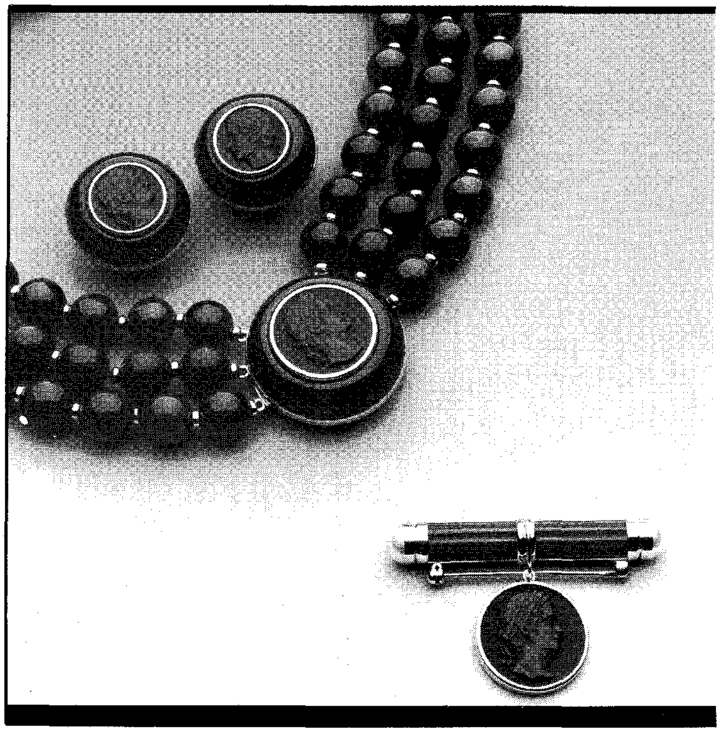

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following the big crash. Amsterdam produced a format and a business plan, which Dow Jones executives received in late September and buried shortly after October 19. The new third section is not yet ready. Pearlstine discounts stories that it's on hold because of advertising concerns. Rather, he says, the paper is looking for a format that won't be "burdensome" to readers. After October 19, too, top management has—understandably—decided that page one of the *Journal* should stay "close to the markets," as one senior writer put it, and look more carefully at nonbusiness features.

The possibility of financial hard times hits home with special force at the *Journal.* The crash and any recession are the *Journal's* story more than any other paper's. On the whole, the paper performed ably after the crash—on October 20, it ran twenty market-related stories in a 78-page paper. On the editorial-page side, however, the *Journal* took some heavy hits for its continued faith in Reaganomics (SUPPLY-SIDE FOLLIES AT THE JOURNAL was a Washington *Post* headline).

The markets are also the *Journal's* story, since it's part of a public corporation. The descendants of Clarence Barron—who bought the original properties started by two journalists named (yes) Dow and Jones in 1889—still own 56 percent of the stock. The crash sent Dow Jones shares from a 1987 high of 56 to recent lows in the 30s. Some of the "family" lost tens of millions of dollars. Conservatives who play close to the vest to start with, Dow Jones managers have more reason than ever to focus on expenses. While the family is described as "patient," the securities analysts may not be.

Concern over *Journal* expenses comes at the same time other Dow Jones holdings—the Ottaway newspaper chain and the data information wires, for example—are doing very well. Significantly, Dow Jones has invested $700 million in Telerate, an electronic financial-information service that has profited from all the recent heavy market volume. No one needs a *Journal* subscription to realize that electronic news services require fewer people and resources than newspapers. Dow Jones's electronic-publishing ventures seem to have the growth potential that the *Journal* had two decades ago.

Expansion of non-*Journal* businesses could affect the paper's position within Dow Jones. Everyone, from reporters to executives, reminds outsiders that "Dow Jones and the *Journal* aren't the same thing." The editorial quality of the *Journal* has always gone hand in hand with the paper's economic strength. But companies have been known to retreat to short-term strategies: How do we look to the market in the quarter-to-quarter reports? You can look that story up in the papers, too. ▬

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WORST BET

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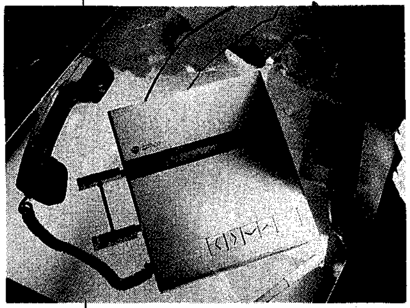


The phone has ears.

"It stores 63 numbers, recognizes 300 dialects, understands any child, and costs $450," said Anna Rasiej, a P.R. woman. "You hold a conversation with the phone before you get a real person," said Tom Barritt, a P.R. man.

I pressed a button. Spoke seven numbers. It said, "Buzz-click," but did nothing. The gadget didn't seem to work.

The second time I tried, the thing *did* work, but it took ten seconds to enter a number—three times as long as my finger takes. What good is it?

Southwestern Bell had an answer. "By using its memory," said product manager Jeff Cantwell, "the user increases his speed."

"You have to get used to it," said spokesman George Stenitzer. "Be confident and familiar. Then it's easy."

After five tries, I got used to it. I programmed a number to correspond to the word "home." I said "home," and it dialed. Fun as it was, I'll spend my $450 on a new compact-disc player and let my fingers do the walking on my old phone. HAROLD GOLDBERG

OVERHEARD

IN AN UPTOWN VIDEO STORE, A boy, about twelve, grabs a box and cries, "*Platoon*!"

He stares at the box. "Wait a minute," he says. "Where's the *l*?" A long moment passes. "What's *Patoon*?"

"That's *Patton*," someone tells him.

"Oh," he says dejectedly, and puts it back on the shelf.

DAVID BLUM

BRIEF LIVES

JUDITH'S PLACE

THE ADVERTISEMENT IN THE NEWTOWN *Bee* read, "Wanted: Director for Place des Antiquaires in New York City, art historian with knowledge of the antiques business."

"If it had said, 'Five ten and born in New Jersey,' it couldn't have sounded more like me," says Judith Applegate in her office in the Place des Antiquaires, the subterranean complex of 50 antiques shops housed in a new skyscraper at 125 East 57th Street. Last spring, Applegate gave up an antiques business in Connecticut to take charge at the Place. From an office deep within the building site, in a voice muffled by the mask that protected her from construction dust, she "ordered scissor lifts one day, canapés for 1,800 the next." Last week, the mask came off, the lifts unloaded the wares, the canapés were consumed, and the Place des Antiquaires flung open its doors.

Applegate: "We want this to be unintimidating."

"Basically, I am a teacher," says Applegate, "fortyish," who was hired by Madison Equities, which owns the Place. As curator and lecturer-in-residence, she is responsible for the shows that occupy the Place's exhibition space ("L'Art et L'Opéra" is there through January). Her lectures, she says, will emphasize how things are made. "It's rare to find someone shopping for, say, porcelain who brings a knowledge of process to the task. Take Staffordshire, for example," she says, referring to the pottery that's the collectible of choice among many young professionals. "There's Staffordshire, and there's *Staffordshire*. The early biblical and allegorical figures by Ralph and Enoch Wood, for example, are finely detailed and delicately colored. But many of those later dogs and Highland lasses are less detailed, the colors are gaudier, and they were treated to a much heavier hand with the gilding brush. Not only are they just not as good or beautiful, but they're easier to fake.

"We've sought out small, entrepreneurial dealers," she says, "the sort who know what's happening before it shows up at Victoria or Stair." Toto Russo Antiquario of Milan has lacquered neoclassical furniture from Palermo; Marine & Collections has centuries-old shipyard models; Mokotoff Gallery has fine eighteenth-century Oriental textiles.

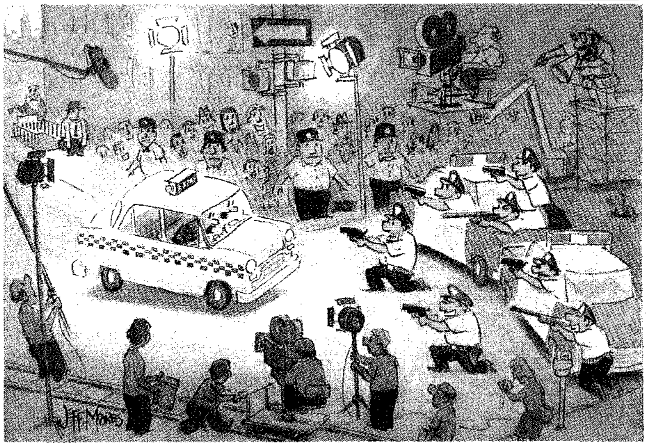
Despite the ultra-swell merchandise, Applegate says, "We want this to be an unintimidating place where someone with a modest budget—or no budget at all who just wants to look—will feel welcome."

MARILYN BETHANY

Photographs: left, Chip Simons (stylist: Cyndy McCrossen); center, Shonna Valeska. Illustration by Guy Billout.

ON LOCATION

KEYSTONE COPS



“GUNS OUT,” SOMEONE says, and a dozen policemen draw their weapons and crouch behind patrol cars in a street near Foley Square. The only uniforms who don't respond are just doing their jobs—six cops from the NYPD's Movie/TV (MTV) Unit, which guards film locations around town.

At this location—for *Blue Jean Cop,* a shoot-'em-up with Sam Elliott and Peter Weller—they're about to film a chase. A taxi will outrun a half-dozen police cars, career the wrong way down Pearl Street, hit a roadblock, and collide with the hook of a crane that will lift it up high above Thomas Paine Park.

“You have to be careful when extras dress up as cops,” says MTV Unit officer Joe Teller. “If something *really* happens, they're in uniform and caught in the middle.”

“We help with crowd control and public safety,” says Lieutenant John Gasperin, 52, who heads up the 30-officer unit. “We've looked at the game plan, scouted the locations, gone over every stunt, step by step.” Gasperin, a friendly man with warm brown eyes and graying temples, has positioned his men around Foley Square, and before the stunt begins, they hold up traffic and scan the crowd. “Most assignments take two cops,” says Gasperin, “but chases can be hairy.”

Peter Weller strides by looking tough, and a buzz runs through the crew. “Between you and me,” says Gasperin, “stars have very little to say about what's going on.”

Indifference to celebrity—along with a willingness to work unpredictable hours—is a major qualification for MTV work, which resembles permanent parade duty. But aren't these actor-cops annoying to a real cop? “Not really,” Gasperin says. “It's show biz, and we don't censor.”

“The worst,” says Teller, “are those ‘artistic’ directors—where everything takes *forever.* But here, when they say fifteen or twenty minutes, the stunt goes off fifteen minutes later.”

“Action,” says director Jim Glickenhaus, and the cab comes screeching around the corner and hits a barricade of patrol cars. Steam rises from the car radiator. The camera moves in. The crane's red hook gleams against the cab's windshield. “Cut,” says Glickenhaus. A whoop goes up from the crew. Everyone scurries around, carrying equipment. Time for lunch, and then back to work—to attach the crane's hook to the cab and finish the stunt.

Across from the action, Teller waves on an M15 bus and a line of cars held up by the filming. “Basically,” says Gasperin as he leaves to check on another film, which is shooting on Park Avenue, “it's all routine.” He says he hasn't been to the movies since *Saturday Night Fever.* “That was easy,” he says. “No stunts.” But when he watched the movie and saw John Travolta walking down a street he'd guarded, “all the magic was gone. I knew when the camera was coming down. I could see the cop on the corner, just out of the frame.... This job tarnishes the glamour a little bit.”

JOANNA KROTZ

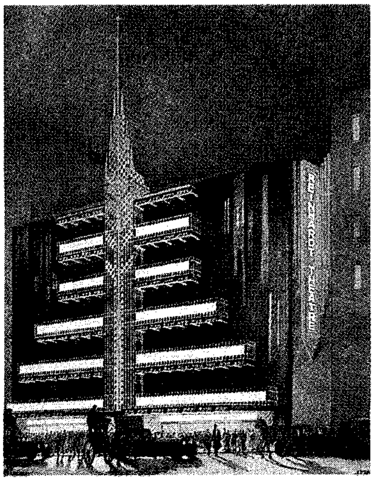
DESIGN

Urban Renewal

THE “VIENNA 1900” celebration, held last year at MOMA and galleries around town, was missing something—Joseph Urban. Urban—architect, illustrator, designer of stage and film sets and furniture—was all but forgotten after his death in 1933, and virtually ignored amid last year's hoopla. But “Vienna/New York,” at the Cooper-Hewitt Museum (2 East 91st Street; through March 6), does a fine job of Urban renewal.

Urban moved here from Vienna in 1911 and started the Wiener Werkstätte's New York branch in 1922—with a style that borrowed from Art Nouveau and anticipated Art Deco.

“Urban is a fun subject,” says curator Timothy Rub, “because his work is so diverse.” Urban designed sleek chairs with mother-of-pearl inlay; he created the Hearst Building (Eighth Avenue and 57th Street) with pageantry appropriate to Citizen Kane. His New School building (12th Street near Sixth Avenue) is an early New York work in the International style. He did jazzy nightclubs, haunting sets for the Metropolitan Opera, lavish ones for the Ziegfeld Follies—and he designed the splashy Ziegfeld Theater (demolished in 1966) that housed the Follies.



Urban's vision.

By refusing to specialize, Urban nearly sacrificed his place in history—no book was written about him for 50 years after his death (several are now in the works). But today, when designers routinely cross all existing boundaries, Urban is sounding modern all over again.

LOU PIZZITOLA

PRICES

HERE'S WHAT A TRADITIONAL Thanksgiving dinner with all the trimmings costs around town this year:

☐ At Tavern on the Green (67th Street and Central Park West), $36.

☐ At Carolina (355 West 46th Street), $40.

☐ At Café des Artistes (1 West 67th Street), $50.

☐ At the Four Seasons (99 East 52nd Street), $55.50.

☐ At Horn & Hardart (200 East 42nd Street), $7.25.

Photograph: Collection of Columbia University, Rare Book and Manuscript Library. Illustration by Jeff Moores.

TRUE TALE

Pizza and Slices

WALKING UP BROADWAY one fall evening, I saw a man on the corner of 94th Street. Nothing unusual, I thought—nickel bags of smoke are sold here, and people are always lurking.

But this man had his knees locked, his left foot forward, his right arm straight down his side, and his hand tucked behind his leg. I couldn't see the knife, but I didn't have to: That's the way you pose if you want somebody to know you've got one.

I circled into the street, past a phone booth with the receiver torn off. In the shadows was a guy with blood on his mouth and something shiny cradled in his palm. As the two armed and angry men measured each other, I heard loud, happy voices behind me.

Two young men approached. One carried a take-out pizza in a white box. They turned off Broadway and walked right between the men with knives. As they strolled through the battle zone, one lifted the pizza box to his nose. He inhaled deeply, lingering in the deadly spot while his friend hung beside, chuckling. Then they continued on, never seeing a thing. The man with the bloodied mouth stepped carefully back into the shadows, pointed a finger at his antagonist, and slipped away. Greg Donaldson

SOUNDS

BRASS MENAGERIE

Uptown Horns: Three steps beyond the blues.

IT'S JUST BEFORE midnight in Times Square, and the temperature is dropping. The crew that's shooting Buster Poindexter's first video, "Hot, Hot, Hot," is cold, cold, cold—especially the barely clad dancers. So the four members of the Uptown Horns swing into a warm version of "Watermelon Man." Everyone edges closer to the band; maracas shake and bodies sway. And, for a few minutes, the chill is gone.

For eight years, the Horns have been heating up joints around Manhattan. At the Bottom Line on Wednesdays, they back Poindexter's R&B revival show; in studios, they contribute tasty horn parts to records by Lou Reed, Tom Waits, Iggy Pop, Solomon Burke, and others. Now the Horns—Arno Hecht, Crispin Cioe, "Hollywood Paul" Litteral, and Bob Funk—are becoming more than just sought-after sidemen. After they back Joe Cocker at the Beacon Theater on November 25, they'll headline a show of their own—and introduce a new vocalist, Eddie von Bach—in January at the downtown club Heartbreak.

Hecht, who plays tenor sax, was raised in Queens. The rest are out-of-towners: Cioe (alto and baritone saxes) is from Detroit, Litteral (trumpet) from Kentucky, and Funk (trombone) from Colorado. Their paths crossed in East Coast R&B clubs during the seventies, and in 1979 they joined forces and began holding Tuesday-night jam sessions at Tramps—making room for friends such as Mitch Ryder, the Neville Brothers, and David Johansen (who developed the Poindexter persona at those shows).

Soon they were making enough money to quit their day jobs—writing about music and playing in Top 40 bands, Broadway shows, and "classical gigs." By last year, they were on a roll—traveling to Las Vegas with the David Letterman gang (and backing up Sammy Davis Jr.); arranging *Gravity,* James Brown's hit comeback album; and carrying on with Poindexter.

On *Buster Poindexter,* which RCA just released, the Horns contribute boisterous arrangements of such R&B gems as "Screwy Music."

But the Horns' new shows will be more than R&B. "We won't be doing just sixties soul or fifties blues," says Hecht. "We're looking to go three steps beyond that."

Steve Bloom

West End Edna

LONDON LETTER

IF YOU NEEDED ANY PROOF that the English are not like you and me, look no further than *Back With a Vengeance!,* the latest smash-hit West End appearance by Barry Humphries. On opening night, the Prince and Princess of Wales roared with everyone else at this large 53-year-old man in a mauve wig, butterfly glasses, and a beaded mini-dress who told jokes about homosexuals, toilets, disabled people, and toilets for the disabled. (No royal jokes, though.)

In the persona of Dame Edna Everage, the Australian Humphries embodies all that's appalling about celebrity, and ridicules its fans—worrying, for instance, that the balcony will collapse and disgorge "a Niagara of nonentities." Overjoyed patrons in the front rows are singled out. "There are some lovely homes in that area," he said to a woman from Wimbledon. "Do you live near any?"

A heterosexual and intellectual (he recently wrote a scholarly review of Richard Ellmann's Oscar Wilde biography), Humphries let Dame Edna loose on her own TV chat show earlier this year. She wore a dress covered with sequin eyes. She would announce Zsa Zsa Gabor or Larry Hagman, and a look-alike would make an entrance—and be dumped down a garbage chute. (The next week, the real celebrity would show up to suffer Edna's insults.) When novelist Jeffrey Archer told a trivial, self-serving story and then sat back to wait for the laughs, Dame Edna spoke for all of us. "Jeff," she said sweetly, "with a little work, I'm sure you could turn that into *quite* an effective anecdote." Rhoda Koenig

Photograph by Karen Kuehn. Illustration by Anthony Russo.

Even a woman in great shape is, on the average, 21% fat.

Which makes our salami look even better—you see, Hebrew National salami is only 17% fat.

That's not only less than our model, Kim Cooper; it's 50% less than the leading Genoa salami.

43% less than Oscar Mayer bologna.

And 8% less than even Best Kosher's "low-salt, low-fat, no-sugar" salami.

Mind you, this is no diet salami. This is good, old-fashioned, 100% beef, kosher salami.

So the next time you feel like a great-tasting, nutritional, low-fat lunch, skip the tuna and cottage cheese, and have some salami. That's what Kim does. How do you think she stays 79% fat free?

There's more fat on her than on our salami.

Kim Cooper
79% Fat Free

HEBREW NATIONAL®
"You Should Be So Lean."

RUTH RECOMMENDS

BY RUTH GILBERT

The 28-foot-high Chorus Tree, at South Street Seaport from November 27 to December 23, displays its 65-voice choir—dressed in green and red—with half-hour concerts of Christmas and Chanukah songs every night except Monday.

AT CARNEGIE HALL

The great pianist Rudolf Firkušný gives his only New York recital this season on November 30. He'll perform works by Janáček and Martinu, Schubert's Sonata in B-flat, and Schumann's Davidsbündlertänze.

'FROM THE MISSISSIPPI DELTA'

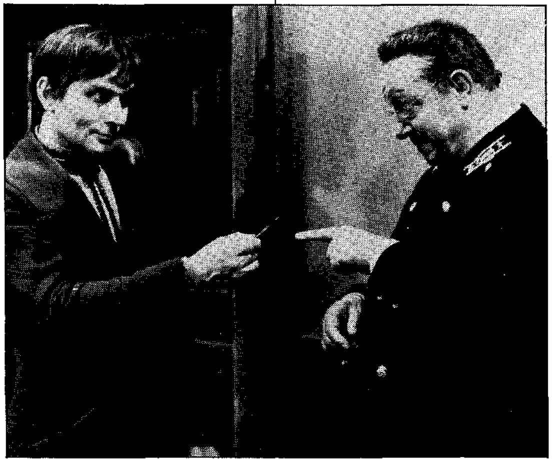
Brenda Denmark, Verneice Turner, and LaTanya Richardson are in the cast of Endesha Holland's play, about growing up in the South. It's a Negro Ensemble Company production now at Theatre Four.

NORMAN PARKINSON PHOTOGRAPHS

The renowned photographer's works are at the National Academy of Design till January 31. Above, a man rides his hobbyhorse through the streets of London, and we hope he gets where he wants to be.

'THE MAD MAGICIAN'

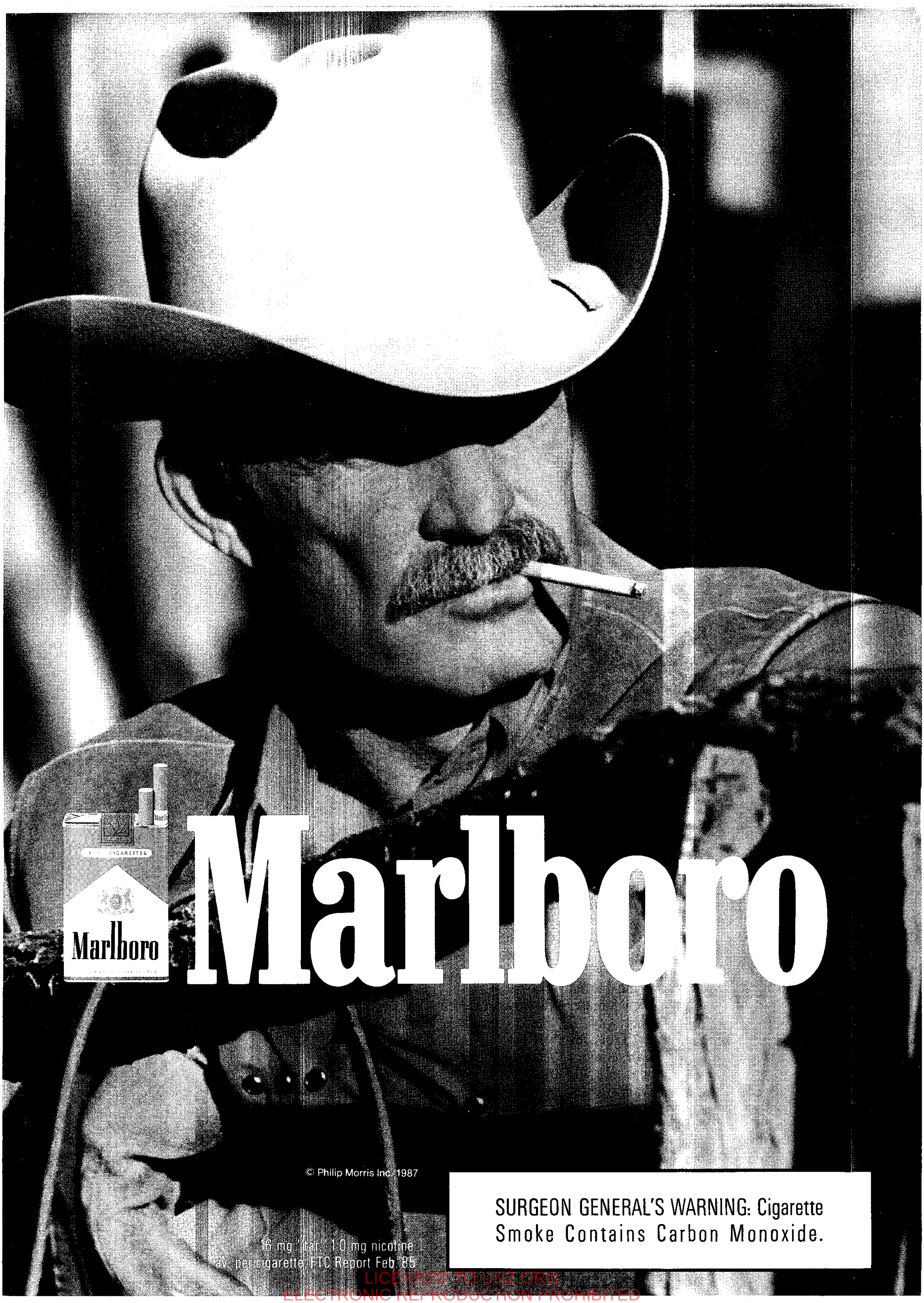
Three-D programs come to Channel 5 on November 27. At 8 p.m., Vincent Price chokes a few victims, among other shenanigans. Happy Thanksgiving!



'CRIME ET CHATIMENT'

The 1935 French version of Dostoevski's Crime and Punishment *will be at Film Forum 2 from November 20 to 26. Pierre Blanchar is the tormented Raskolnikov, and Harry Baur is the police inspector.*

Photograph: center, Bert Andrews.


Marlboro
Marlboro

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16 mg "tar," 1.0 mg nicotine
av. per cigarette, FTC Report Feb.'85

SURGEON GENERAL'S WARNING: Cigarette
Smoke Contains Carbon Monoxide.

NEW YORK

Dancing on the Lip of the VOLCANO

CHRISTIAN LACROIX'S CRASH CHIC

BY JULIE BAUMGOLD

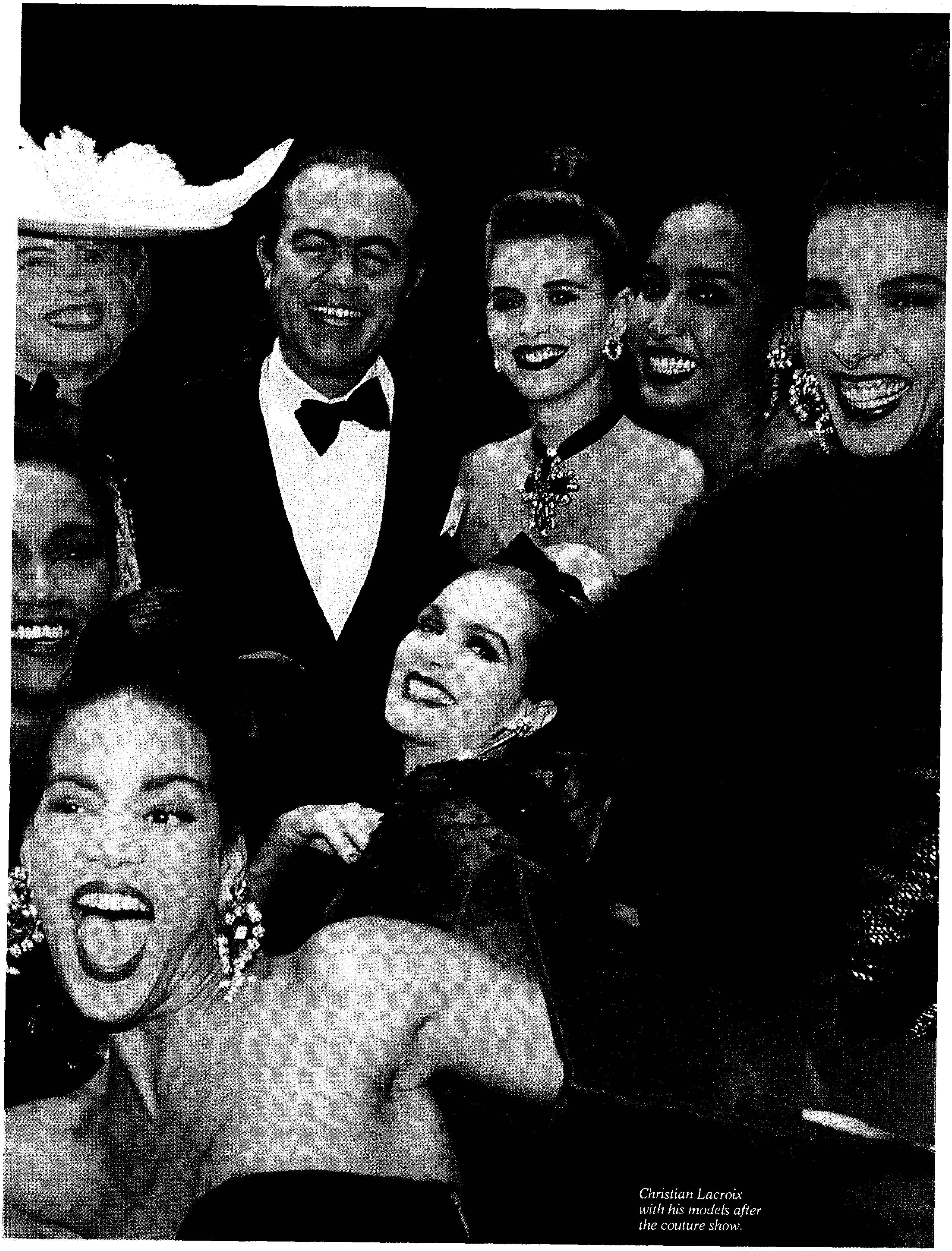
LACROIX

A SAFE EIGHT MINUTES LATE, CHRISTIAN LACROIX WALKS into the Grill Room of the Four Seasons and asks for Ralph Lauren. The room is filled with Suits—their backs to the walnut walls, their hands wrapped around wineglasses as the air-conditioning pumps up the bead chains on the windows, making curtains of fear. From where Christian Lacroix sits, he sees large spreads of gray flannel holding sacks of aging muscle, fat, tissue, and blood. Burning nerve bundles uneasily watching the curtains of fear, for it is just a week after the Monday crash.

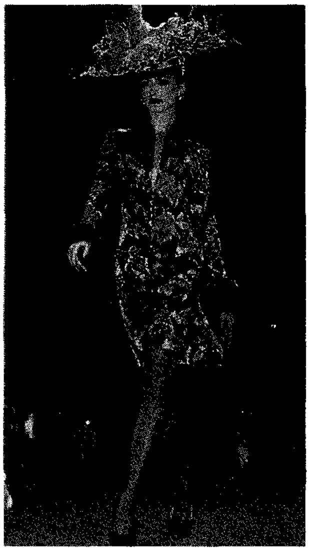
Among them are a few female Suits dressed for business in that dismal, breast-flattening way. To them, Lacroix is just another Suit ordering a vodka. True, his shirt is a bit red, he has funny European matador hair combed back with brilliantine, but he means nothing to them. He sits and he sits, waiting for Ralph Lauren. He throws his arm over the seat, nonchalant, though he has arrived in New York with haute couture clothes and a collection called Luxe a week after the crash. Clothes of such brilliant luxury and defiance probably haven't been seen since eighteenth-century French aristocrats rattled in carts over the cobblestones on their way to the guillotine.

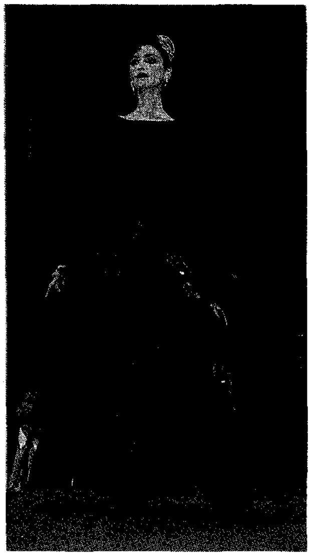
A journalist walks across the restaurant, introduces herself, and says she will be following Lacroix this week. He sits and waits, but now it is worse, for he is a marked man. He is observed. It's one thing to sit alone in a strange city. *Inconnu.* But now there

PHOTOGRAPH BY HARRY BENSON



Christian Lacroix with his models after the couture show.





LACROIX MAKES CLOTHES OF SUCH EXTRAVAGANT, GORGEOUS EXCESS AS TO DIVIDE THE CLASSES ONCE AND FOR ALL.

is somebody who knows exactly who he is.

◆

Lacroix. The man who makes a $15,000 dress. The man who makes clothes of such extravagant, gorgeous excess as to divide the classes once and for all. The man who revived the mini, created the pouf. Who made it so that when a woman wearing a pouf wants to leave a table at Le Cirque, two captains have to come and lift the table up in the air so that her four-foot width of skirt can escape, while around her on both sides, people are clutching at their wineglasses and rolls so that she doesn't sweep her satin balloon into their butter dishes. The man who brought back tight bodices and bare flesh and who put across his love for weird, obsolete, rather bad-taste staples like cabbage roses, petticoats, bustles, fichus, panniers, and platter hats, in clothes that are magnificent and visionary. His peculiar vision was flat out of his time, but he made it modern and daring. Especially daring, fit to dance on the lip of the volcano.

Lacroix folds his arms. He coughs. He takes a paper from his pocket and frowns at it. He drinks the vodka. It is not the red vodka he loves that burns through him—the mistral breath—like a boiling southern sun. For Christian is like an animal. Very physical, very "epidermic." He loves the sun, the sand, the lazy life. He is a bourgeois boy from the south of France making happy clothes. As John Fairchild puts it, "People who make wine are happier than those who make butter in the rain."

He raises his glass. A plaid ribbon knotted onto his wrist by Pia de Brantes one Carnival night at Les Bains Douches flaps out from his cuff. That night in his old Paris Boho life seems like 4,000 years ago—before fame, before the Suits.

Lacroix wraps his arms against his chest, and his heavy brows lower. He fondles the swizzle stick: 12:53, 12:54. Where is Ralph? He looks at the paper, which may be a schedule of the week about to start, for soon an entire segment of the city will descend on him. Bergdorf's and Saks are about to stage major fashion shows on both coasts, and soon he will plunge among the Whirlers, Blaine Trump and her friends. The flowers will fill his suite at the Pierre. The cars will be waiting downstairs. The cameras will flash at his entrance. The whole Fireball—cranked up by Bergdorf's; Financière Agache, the conglomerate that owns him; and a net of interested parties—will claim him.

But now, the hottest fashion designer in the whole world, whose clothes in the windows of Bergdorf's will make people stop, for they have never seen their like, sits and waits for Ralph Lauren.

It's a funny situation, because on one hand Lacroix respects Lauren enormously—he wears his clothes, went to his London shop and was struck by the fireplace and the pipes left out as though the lord of the manor was just about to have his smoke. And, of course, Ralph has an empire—hundreds of millions, houses, the ranch, that mansion on Madison—and *he owns it all.* Whereas Christian is still poor. On salary. Wouldn't at all mind a hidden castle in Scotland crammed with dusty old furniture. Instead of his three Paris rooms stacked with drawings. No car. No art. No furniture. No maid. His Boho life. No clothes for Françoise Roesensthiel, the woman he has lived with for fourteen years, so she can't even join him now in his glory. And his whole couture establishment is owned by Financière Agache.

But then, on the other hand, Christian, at 36, is the highest form of his breed, the French couturier, a maker of haute couture, and even if he is not interested in cutting a dress like Balenciaga, even if he prefers the "ambience" of design, still he has apprenticed in a noble house of couture. He's been down on his knees and fitted a dress. He *could* do it, and he knows about toiles, and *premiers ateliers, premières,* first hands and second hands. And Paris couture *is* the creative well that all Seventh Avenue dips into.

MOST OF THESE AMERICAN BOYS CANNOT quite understand the haute couture life. This is a world in which clothes have an animate life. They have names, like people. They live. All the pros know this—but can any Suit understand? That you, the designer, are their creator and nurturer. So that the first thing Christian Lacroix will say later in the week after his apocalyptic show at the World Financial Center is "I was sorry *they* were so tired. They worked a lot." Not the girls, but the *living clothes.*

And Ralph—well, a part of Christian, a secret voice, must be saying that despite the marketing and the volume and all those ads showing the Duchess of Windsor life and blondes playing cricket, it is, after all, only ready-to-wear, and sportswear at that.

Not that Lacroix would mind the mass market. Already, the deal has been made for the Italian company Genny to do his ready-to-wear, which Saks will launch this spring. And he has licensees for furs. For sunglasses. He can see the others—Lacroix perfume, Lacroix shoes. It's good to be hungry. He's seen the danger of what can happen when a designer isn't hungry anymore. Look at Yves Saint Laurent—the Rolls-Royces, the helicopters, the *tableaux des maîtres,* the life caught up by the Whirlers. "We lost Saint Laurent," says Hebe Dorsey, the fashion editor of the *International Herald Tribune,* as though Saint Laurent, 51, were dead. And so Lacroix breathes in, and keeps telling the press he still feels like a boy. It is a dream. He is scared.

It has all come together now in one of those coincidences of timing. The stores need to sell clothes (hence short). The press needs the new. The world is tired of women with short hair, big square shoulders, and lean flanks who have already made their point, says fashion historian Anne Hollander. It is ready to plug into a new collective fantasy. It is ready for the erotic, the nipped waist, high heel, ruffles, exposed leg and bosom—the self-conscious feminized woman. And who better to embody this than the women of the New Society. Spending and flaunting, dancing, dancing, as the hard times descend on the lip of the volcano.

WHERE IS RALPH LAUREN? WHERE IS Ralph? Others have sat in this well of loneliness. Oscar de la Renta has kept the mighty John Fairchild waiting, but Lacroix cannot know this. He is too new. "He doesn't even

Photographs by Rick Maiman/Sygma.

know who the Buckleys are," says Hebe Dorsey.

Finally, half an hour late, Ralph Lauren comes in looking perfectly pleased in a suit that does not fit well. He shakes Christian's hand, leaning over the table, his vents flapping up. Then they do an extraordinary thing. They immediately leave the restaurant. Julian, the manager, looks alarmed. A few Suits look up. They go out and down the stairs.

In five minutes, they are back, for Ralph has taken Christian downstairs to be photographed to satisfy the demands of history. Finally, they sit, leaning into each other, arms and elbows all over the table, guy-style. They are pointing, gesturing, having a good laugh. Both have these large, fleshy, sensual faces. It looks as if Ralph is giving instructions. Then Lacroix does a gesture as if he is draping a neckline, and the plaid ribbon flaps at his wrist. They are talking with their hands like two peasants. Christian rubs his thumb to his forefinger, indicating money, and pulls his lapels as he leans above the langoustine. The Grill is just the right place. It says men, it says Suits, it says business.

Philip Johnson is here. Michael and the beautiful Margaret Korda. Alexander Liberman and Bernie Leser of Condé Nast. Lacroix and Lauren couldn't care less. They lean closer. Lunch goes on for three hours. They discover they have the same mind, this American man who makes supremely safe clothes and the Frenchman who breaks every fashion law.

Ralph tells Christian to keep his privacy and personality intact even though he has an image to build now. They find neither wants to be fashionable. Ralph aspires to the timeless and Christian to something either ahead of or to one side of fashion. Both go out less and less and are careful about whom they see. They discover they both hate this whole social establishment thing, when you are a prisoner of your "standing." But Christian has an image to build. He must go out and meet the Lacroix women, his press. He must suffer those who ask, "How can you sit on a bustle?" and "Aren't these costumes, not clothes?" Yes, costumes, but just right for the times.

Don't be a prisoner of all of it, Ralph tells him, but Lacroix is already a prisoner. And as he goes off to spend a lot of money at Polo on Madison Avenue, the painters are already painting the first of the eight windows at Bergdorf's hot, hot Lacroix pink.

EARLY ON THE MORNING OF OCTOBER 28, on the day before the fifty-eighth anniversary of the market crash of 1929, Blaine Trump took a cab to "Berg's," as she calls Bergdorf's, in that lighthearted way she has. She signed in and rode up the service elevator with the employees, as she had been doing for many mornings. In her checked Carolyne Roehm dress, with her blonde hair swept up, society girl–style, in the manner made popular by the Ford sisters in the seventies, her light makeup perfect, her day jewels, her Filofax filled and bulging with guest lists and seating plans, she was the Nouvelle Society Chairwoman right out of Lacroix's vision. THE WINNING WAYS OF BLAINE TRUMP, the *Times* had announced that morning. Never again would she

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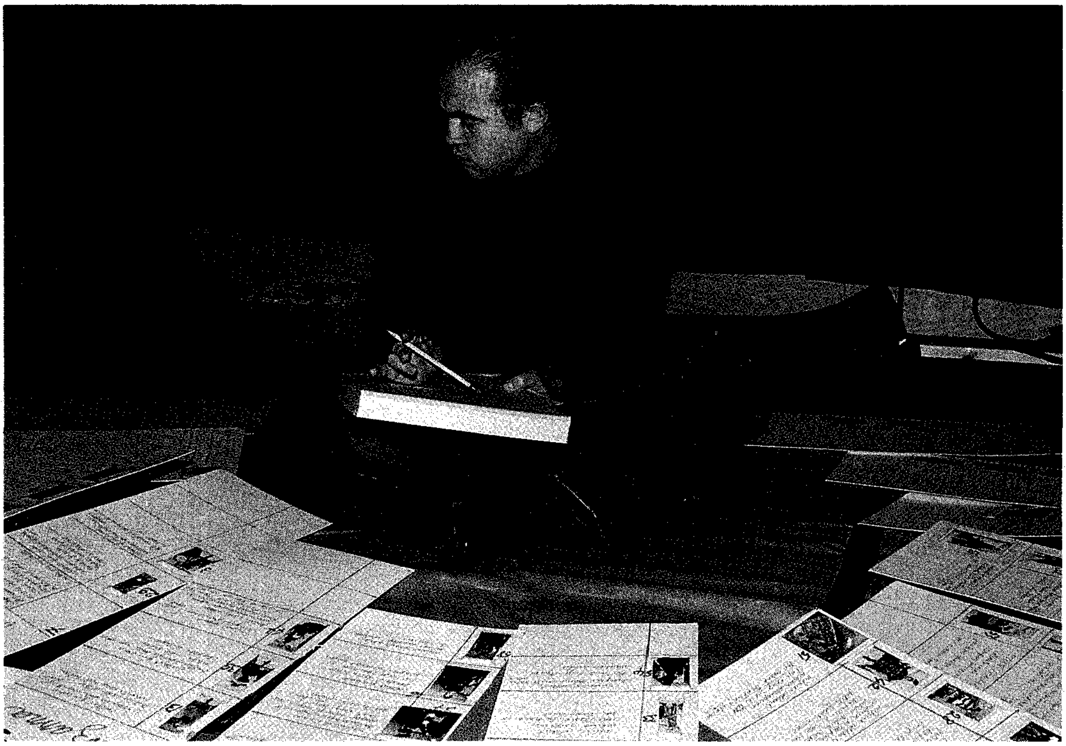
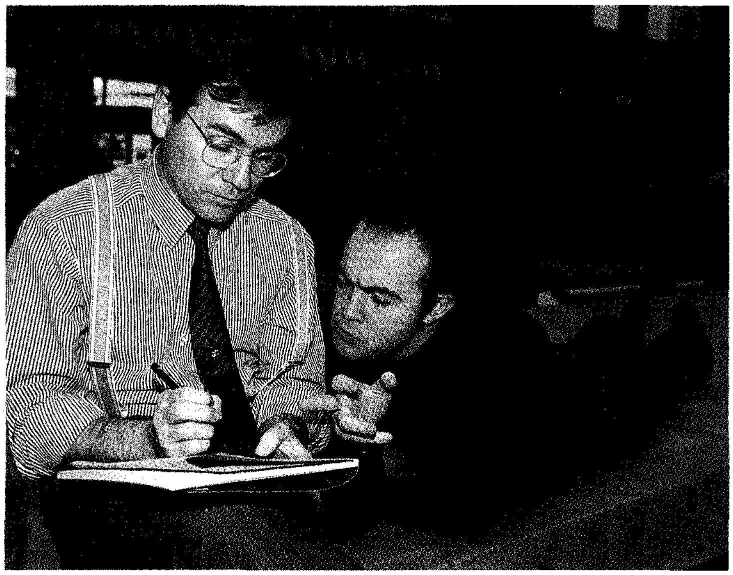
LACROIX

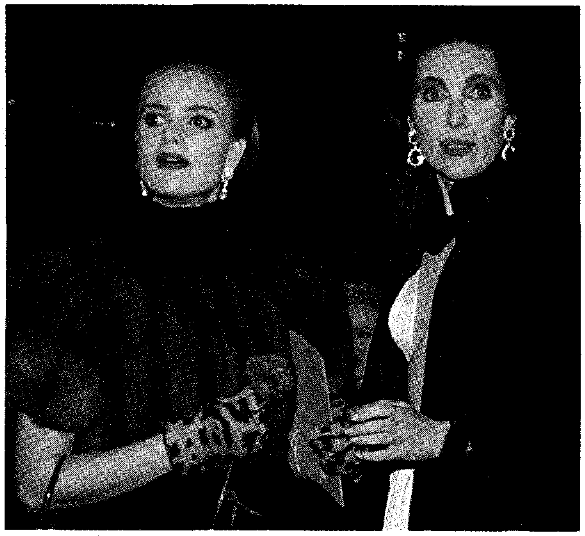




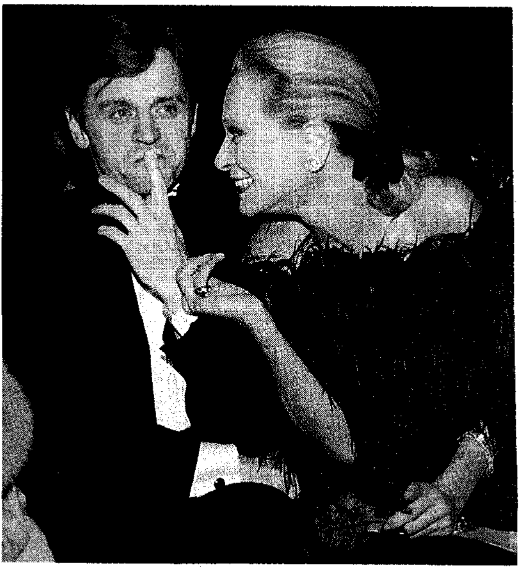
LACROIX PLANNING THE SHOW AND WITH JEAN-JACQUES PICART.

CHRISTIAN IS LIKE THE BIG, SLOW-MOVING CAT, PICART THE TENSE TRAINER.

Photographs by Harry Benson.



Harry Benson



THE COUTURE SHOW AT THE WORLD FINANCIAL CENTER DREW WHIRLERS LIKE PRINCESS GLORIA VON THURN UND TAXIS AND VERONICA HEARST, KELLY AND CALVIN KLEIN, DIANDRA DOUGLAS, LEE RADZIWILL (WITH LACROIX), MIKHAIL BARYSHNIKOV, AND NAN KEMPNER.

CHRISTIAN HAD TO HAVE A PRESENCE AMONG THESE WOMEN. HE HAD TO GO AROUND, KNOW WHOM HE WAS DRESSING.

be “the other Trump,” sitting demurely in the first row at fashion shows. Now she was Blaine. People, total strangers, like *on this very elevator,* knew things about her. Now if Bill Cunningham didn't raise his camera whenever he saw her and say, “That's *it,* Honeychile. Looking good,” she'd feel as if she had failed, let him down in some important way. This was the week she would come out into full-fledged society glory as the chairwoman of two benefits raising $650,000 and the hostess of a Whirler lunch for Christian Lacroix.

The team at Bergdorf's had chosen Blaine to head its Lacroix event. If she agreed, they said, she could choose her charity. Blaine chose faultlessly—Memorial Sloan-Kettering, its AIDS research: a double strike. This morning, as usual, Blaine was ready to work. She was calm. Her Lacroix dress for that night was still held captive by a Customs broker, but she wasn't worried. It would come—all things in their time. This is something she learned growing up in Japan, a beautiful freak, a five-foot-nine-inch blonde twelve-year-old packed in on the Tokyo trains with all those small Asian bodies. She had to “focus on the positive.” And in fact, the dinner was going very well—sold out, 610 places at $500 a ticket, all fortunately underwritten a week before the crash. Her girlfriends had come through. “Guys, you haven't heard from me in three years,” she told them, “and now I'm calling on you two nights back-to-back.” Now there was only the dress to think about. She had told Bergdorf's she was “a wife and mother foremost” and didn't want something too “overdone.” That was one thing she could not control; otherwise Blaine was supremely organized. That is the operative word and attitude of the New Society *Organized.* The lists! The files! The swollen Filofax straining at its straps! “I'm a detail person,” says Blaine in her tinkly, laughing-girl voice.

At about this time, Christian Lacroix is initialing hundreds of sketches to be given away as favors that night. Around him in the Courtyard of the World Financial Center, at Battery Park City workmen are still hauling slabs of marble into place, hammering, running yet more vital wires through the electrical nightmare on the floor while the Visual Merchandising people from Bergdorf's are painting purple eyelids on the mannequins dressed in the Luxe collection. The mannequins all have the same face, vaguely Gayfryd Steinberg. “CL, CL, CL,” Christian writes on sketch after sketch of the very dress Faye Dunaway will wear that night.

Seen together like this, the clothes are shock-

Photographs by Rick Maiman/Sygma

ing. They are violations. They break every mother's Rule of Good Taste: Don't let your slip stick out, don't wear orange and purple, don't wear pink and red, don't mix plaids and stripes or checks and stripes, don't be too fancy, don't overdo. They are just the way every six-year-old girl wants to dress before her mother gets hold of her with the Rules of Good Taste. His colors burst out. They are perverse. They are revolutionary and funny. Straw flowers. A dress that is all slip, mini-poufs, huge panniers, bows and black lace hanging out all over, clothes standing out from the body, heart-shaped bustiers thick with flowers and beads, fuchsia shoes, and orange ruched crinolines. On the head, straw platters, straw *cache-chignons,* straw thimbles with a rose sticking out the top; green satin bags with branch handles.

Farthingales and hoops! They stand away from the body as they did in the Mannerist period, the late sixteenth century, when society was breaking up and there were religious wars and all was chaos. Again in the eighteenth century before the Reign of Terror.

"Costumes of the 1770's, as if in subconscious anticipation of a final fling before the deluge, were quite incredible," Rachel Kemper writes in *Costume.* ". . . Inspired by the frivolous and theatrical taste of the young queen, aided and abetted by the first of the great name designers, Rose Bertin. . . . All aspects of design and decoration were carried to extremes of questionable taste. . . . Hoops . . . arched abruptly upward at the waistline. . . . The breasts were pushed up. . . . [There was] a series of swags and garlands. . . . Ruffles, lace, tassels, fringe, plumes, ropes of beads, and festoons of artificial flowers, miles of fringe and ribbons—all were used with abandon." She speaks of fantastic hairstyles . . . augmented with switches. Here, it is the hats that will bear "miniature tableaux and landscapes." Just watch Jean-Jacques Picart, Lacroix's partner, as he scurries to get autumn leaves and berries from the florist, to go with the bird wings and curly gold willow branches. ". . . No caprice was too extravagant, no luxury too dear, no frivolity too absurd."

CHRISTIAN'S TEAM STANDS AROUND him, the women dressed as simply as possible in white sweaters and black skirts. As usual, Picart is there. He is the image-maker, half the genius, the best P.R. man in Paris until he became a full partner with Christian. Though the House of Lacroix is backed and owned by Financière Agache, Lacroix and Picart have their own company, LPA. They are salaried and share the royalties. There are no royalties now, but there should be in 1988, says Picart.

It's a wonderful dance these two do. Christian is like the big, slow-moving cat, Picart the tense trainer, very attuned to him, the talent. He is the protector of the talent, trying to keep things fun, providing Christian with escapes—a shopping trip to Paul Stuart, the Surrealism show at FIT—to feel free for a few hours, not under control. This talent is so fragile he must let out the leash so the big cat will come back smiling, ready to perform. Because, after ten years, he knows Christian, how he likes to *traîner,* how lazy he is at heart, how he likes to have no plans for the day but just improvise, take a long time for breakfast, a long time to read the paper, decide at the last minute where to lunch. He could quit tomorrow, pay back the money, and do other things with the sketch pad that is always at his side. It is Picart who has provided for and guided him since Françoise Roesensthiel first showed him Christian's designs and he appreciated their rare elegance and charm.

Picart knew that 1987 would be the Year of Lacroix. It has all been planned. They came here for ten days in May and toured Dallas, Houston, New York, Los Angeles, and San Francisco, seeing specialty and department stores, learning who their competition was and what their market was, to see where their "seat" would be in each city. It was then they learned not to try to be American but to keep their taste European. They noticed that the very most expensive dresses sold—Beene, Oscar, Galanos, Blass—and they noticed who bought them. The DDDs, Picart calls them, for they dress and change clothes to "*dêjeuner, dîner, danser*" (lunch, dine, dance). They were women who needed to show themselves. The tougher the times, the crazier the clothes, he believed, and he had seen it with the success of their couture and Luxe in Paris. Christian had to have a presence among these women. He had to go around, know whom he was dressing. Then, too, the House of Lacroix had to be professional, make its deliveries, because fashion is like a banana—"too early, you can't eat it; too late, you can't eat it."

"This show is the most effective tool to seduce," says Picart. They have brought the whole haute couture show unchanged from Paris. The couture is the only pure statement. The Luxe is a compromise. Nothing shocking. *Assez classique,* as far as Picart is concerned. Let the mannequins wear the Luxe. The girls will wear couture.

"Enter with big steps. Make the tulle go up," Picart tells a model named Veronica, and he shows her how to walk as Daniel Frenna combs long switches into neat little beehives of hair, placing each hair nest on the table as he finishes.

On long tables covered with brown paper, they place black saucer hats with fourteen-inch brims and unpack gold branches, big feathered bird breasts, cabbage roses. The ribbon girl sits lacing long satin ribbons into the shoes as Christian decides on the order

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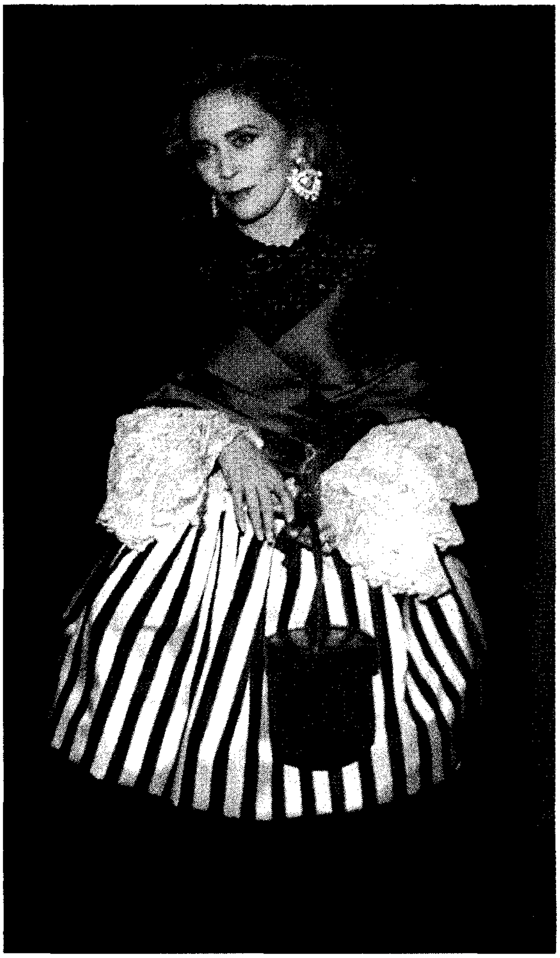
FAYE DUNAWAY HAD A STAR FIT AND STARTED TO FLOUNCE OUT.

FAYE DUNAWAY IN HER LACROIX COUTURE DRESS.



Photograph by Rick Maiman/Sygma.

in which the models will appear. There is a flap because the racks have not arrived. Out on the stage, Robert Isabell's team is planting reeds and cattails in floral foam to simulate the marshes of the Camargue, for this is all a salute to Christian's roots.

They unpack anchor pins, rhinestone hearts, tiny tortoiseshell and gold sunglasses, leather cone hats. Picart cuts out backings for the earrings and tries them on himself, shaking his head to make sure they won't fall off. A paso doble plays. The racks arrive, but eleven hats are missing. There's a feather crisis. Six hair nests have now been made. The dresses are unpacked and set up for each model. The eleven hats are found. The models arrive in their pants and flat lace-up shoes. Daniel pins up their hair. Picart pins roses to the hats. "You see we do this with so much love," he says.

"Of course, the World Financial Center is in the middle of the crash," says Dianne deWitt in her Texas voice.

'OF COURSE, THE WORLD FINANCIAL CENTER IS IN THE MIDDLE OF THE CRASH,'' SAYS MODEL DIANNE DEWITT IN HER TEXAS VOICE, BEFORE THE SHOW.

THE WINDSTORM. THE WRATH OF GOD. The wind whips the edge of Manhattan, this end of the city, this end of the world. It's the usual hellwind they get down here, but no one knows it. The Whirlers never come here. No social creature but Amanda Burden is ever here, and this is Amanda's job. As the person who oversees all the Battery Park City design, she is always out touring the construction sites, so she knows this northwest wind off the Hudson, the wind that blows like a maelstrom circling the lip of the volcano. The breath of an angry God. Long black and silver cars ooze up to the white awning. The women step out, and the wind whacks their hair up into devil horns and blasts their skirts against their legs, and black mascara tears track down their cheeks. Whirlers on the edge of the void. Oh, mercy, what is this place?

There are lights skating up 51 stories to the copper tops of the buildings of the World Financial Center. They are lights from the windows of Merrill Lynch and Oppenheimer, Dow Jones and American Express. Each light is a Suit working late because of the stock crisis, guys in shirts looking at numbers and making late, painful calls, but downstairs, downstairs—it's burning.

"Mi amica divina!" It's Donatella Girombelli of Genny, who is making Christian's ready-to-wear. As usual, she has a black ribbon in her hair that trails to her ankles. And Carolyne Roehm in a gold-and-silver lochrosen beaded mini-dress ($5,500) with what someone says is a $2-million necklace; Nan Kempner, covered in Saint Laurent's trembling black feathers, arrives with Mikhail Baryshnikov, for whom Lacroix will design the costumes for the ABT's *Gaîtê Parisienne.* Princess Gloria von Thurn und Taxis in a Lacroix mink-bolero'ed mini comes with Veronica Beracasa Hearst, another couture customer. Blaine Trump is, of course, wearing her purple Lacroix, which was sprung from the Customs broker just in time; it's one of his safest and most matronly dresses. Ivana Trump in Chanel couture by Karl Lagerfeld. Malcolm Forbes, Brooke Shields, Diane Von Furstenberg, in her couture Lacroix jacket, who thinks Christian is modern and has *"la baraca,"* a divine gift. Diandra Douglas, Bianca Jagger, Kelly Klein wearing the Duchess of Windsor's pearls, Mario Buatta, Claudia and Ronald Perelman, Jerome Zipkin, Lee Radziwill, Régine. These are the Whirlers, turning madly on the fiery rim, ready to lose their balance, fall in, and be consumed, swallowed up. All those satin toes, those bows, those patent-leather pumps sticking out of the fiery hole, and, at the bottom, only a pile of diamonds.

They present themselves to the Bergdorf girls at long tables and get cards with their table assignments, none of which is a surprise, for nowadays everyone checks his table ahead of time and makes a fuss privately if necessary.

Christian comes out and glides among the Whirlers, his face solemn till he sees Hebe Dorsey or Grace Mirabella or Carrie Donovan, and then he lights up. He understands the fashion press. He once, after all, at a low point, did P.R. for Picart's agency.

How he loves getting all the rich women down here, he tells one of them. With his heavy arched eyebrows and slicked-back hair, he could

Photographs by Rick Maiman/Sygma.

be the devil here in the inferno, on the lip.

Nobody shows the least pain, remorse, guilt, loss, or anything but 80-proof joy, with a little nervous irony from some. Nobody looks much at the clothes on the mannequins.

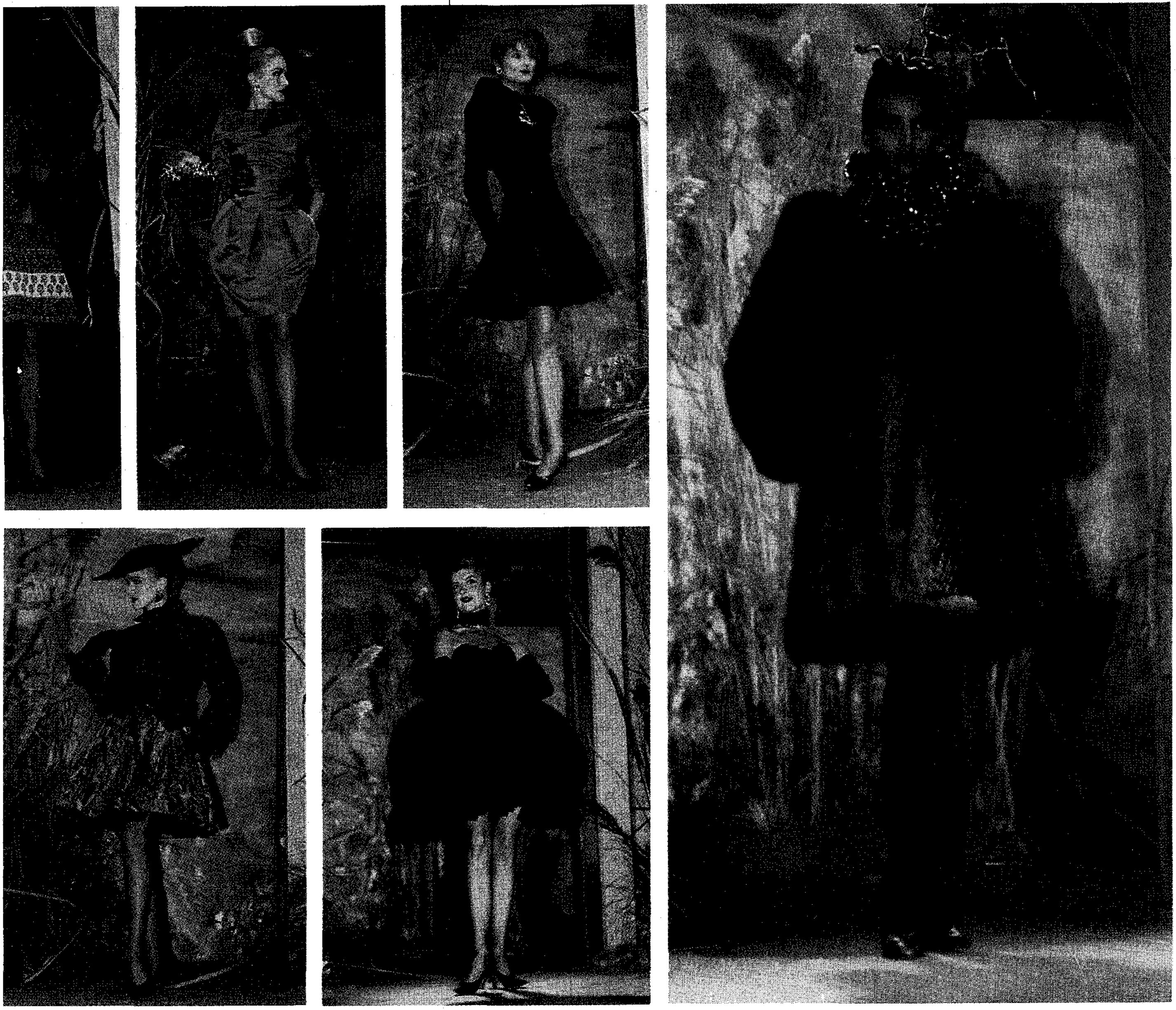
"Attention—we start," says Picart backstage. He holds Christian's list. He has a lint brush tucked into the waistband of his evening pants. "Marie, Mounia, Veronica, Katoucha," he calls.

The dressers, from a company called the Ground Crew, hover by their racks. It is a black world back here, with the exotic models and their dressers and the guards. Picart and Christian put on the hats, tie on the crosses, put on the sunglasses and earrings. Daniel fits the postiches and ties on ribbons and out they go, complete, for as much as the clothes themselves are violations, you violate them if they are not shown at their best, with the right shoes and bag and pin. On the right body, with the right face. A Lacroix couture dress will always belong most to these girls, this moment.

They run back, stripping off the hats and hair and gloves, yanking off the earrings and crosses. It's like a Helmut Newton fantasy, unbearably glamorous, the way they heap the jewels into the boxes and tear off the clothes. It's a struggle to get into these dresses, all the hooks and long zippers. They require dressers. They are constructed, nailed down. Gigantic and heavy with their rich fabrics. Out they go.

Veronica in the $15,000 brown satin dress that Bloomingdale's bought and put in its window weeks ago, making it the first store to have a Lacroix. She steps out and glides past the reeds and driftwood of the floral-foam Camargue, now walking with big steps to show the fishtail skirt. Out come the fichus, the dress with three bustles, three fabrics, because Christian is superstitious and always does things in threes.

NOT EVERYONE IN THE AUDIENCE IS getting this. Those strange gypsy cries in the music. High above the crowd, the pale, thin face of Tom Hoving is filled with doubt. But in the front row, her hair moussed into inverted devil horns, right next to Donald and Ivana Trump, is



LACROIX'S 1987 FALL COUTURE: "ALL ASPECTS OF DESIGN AND DECORATION WERE CARRIED TO EXTREMES ... A SERIES OF SWAGS AND GARLANDS... MILES OF FRINGE AND RIBBONS —ALL WERE USED WITH ABANDON," AS IN THE EIGHTEENTH CENTURY.

THE DRESSES STAND AWAY FROM THE BODY AS THEY DID IN THE MANNERIST PERIOD, WHEN SOCIETY WAS BREAKING UP.

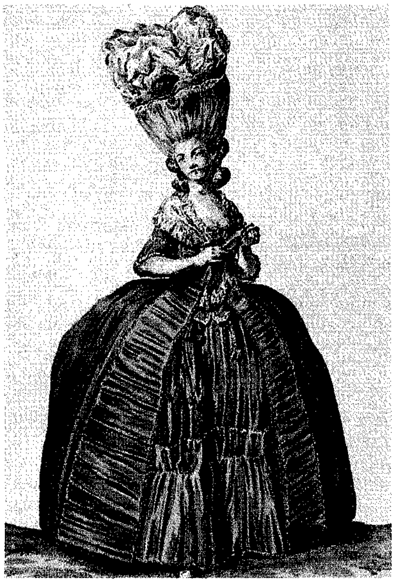
Princess Gloria, and how she is getting it! It's an orgy of response. She moves to the music. She dances, she smokes, she claps, she talks, she cracks her gum, she snaps her fingers. When she sees the dress she is wearing on the runway, she can't control herself. If Christian is the Devil, this is one of his demons dancing wildly on the rim.

Gloria gets the clothes, she understands: They speak to her. They speak to Veronica Hearst. They speak to Ivana Trump, who is a very intelligent woman. They speak to Nan Kempner, who knows them like old friends, who all summer wore this wonderful black-and-white Lacroix with three bows in back and a sarong-draped skirt that she had had taken in. And that is what Nan loves about Christian and the couture. It's adaptable, made to be redesigned—you can take these huge full skirts and make them into tiny narrow skirts. And here's the dress with the whole roses blooming between the net petals, which Ivana bought and Mrs. John Pomerantz bought for $30,000 from Martha, who sneaked eight pieces of the Lacroix couture into town weeks before Bergdorf's. And it was bought, too, by a rich woman who often wears sneakers and really does not dress, but she has not been this excited since Norell, so she bought two Lacroix. Then out comes Marie Seznec, Lacroix's house model, who turned gray when she was fourteen. Marie is the bride in a black velvet jacket with big, rich white skirts, their hoops swaying forward.

Oh, it hurts Christian to see his bride destroyed, for the clothes have traveled and been pressed together, and they have a very short life, he says. When you let them out to be photographed, sometimes they are returned crumpled, in plastic garbage bags, desecrated because some of the fashion press are barbarians and don't even know the difference between ready-to-wear and couture.

Christian is not quite sure the audience has gotten the show. He thinks they were expecting to see the Camargue and instead they saw these Spanish things. Then he goes out, down the runway, and they pelt him with the carnations because he is the new hope and Bergdorf's has left carnations on every chair.

Fashion is a terrifying force to most people, Anne Hollander says. They need someone in control of this force. Hence the designer, the performing artist. And now, after Saint Laurent, comes Lacroix.



BEFORE THE REVOLUTION.

Onstage, Mounia, who used to be Saint Laurent's house model, his very muse, kisses Lacroix. They come backstage. "I've never seen anything like it, and I never will again," Ira Neimark, the chairman of Bergdorf's, tells Lacroix. Dawn Mello is there, as is Carrie Donovan, wearing a pouf by Bill Blass. And Billy Norwich, who is worried about the prices and these times. The maelstrom and all that. Though security is there, Picart doesn't take his eyes from the boxes, guarding them like a loyal couture dog. Faye Dunaway, who had some kind of star fit because of her *placement* and started to leave, is lured back for pictures in her Lacroix dress, which is so much younger than her face.

FOR NOW, IT SEEMS AS THOUGH EVERYONE has taken the Bergdorf attitude. No one is pulling back, no one is hurting. Money lost, money left. There are no containers of English furniture at the docks going home. They are dancing on the lip under the yellowing 40-odd-foot palms. They sit down, knees tucked under the mango bengaline cloths among the roses forced to the bursting point on chairs slipcovered and tied with Lacroix hot-pink taffeta bows, and look out on the pyramid of steps lit with 3,000 votive candles. Christian walks in with Hebe, who discovered him, and sits next to her and Blaine at a table with Bianca Jagger and Georgette Mosbacher, a new social figure with flame-colored hair in a yellow dress that shrieks money, and Anne Bass, and Misha Baryshnikov as Bill Cunningham and Tony Palmieri circle the table. Calvin and Kelly Klein and Donna Karan come to congratulate him. Tama Janowitz hover-cruises the table, and the Spanish music plays.

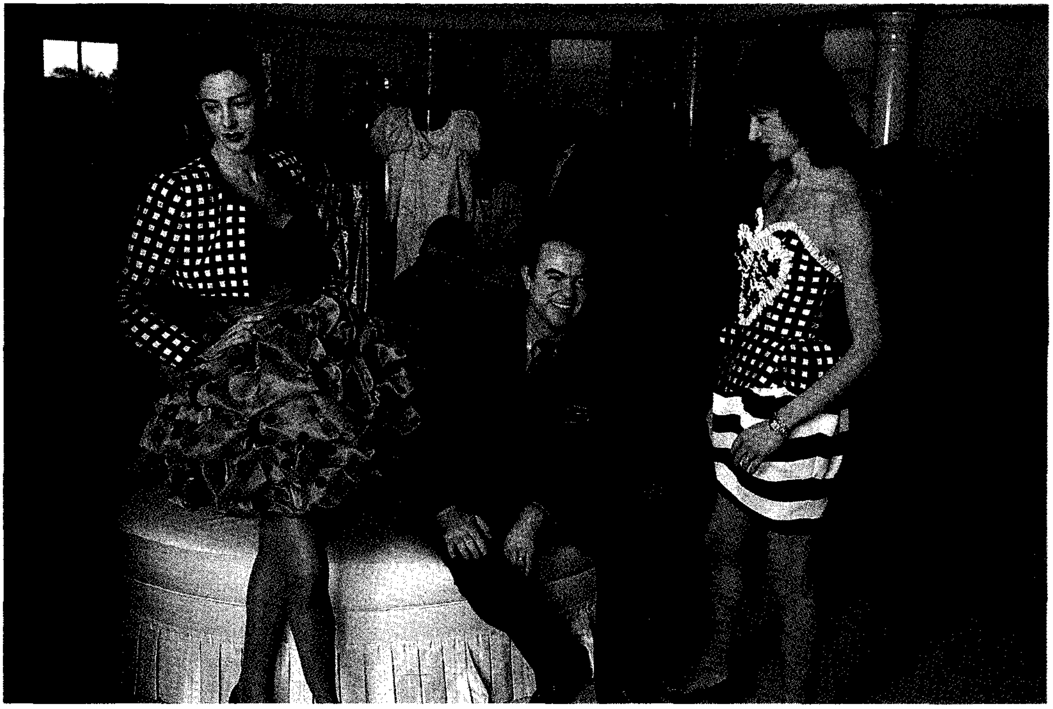
Everyone is forking up the first of the *fruits de mer à la provençale* when the fireworks start. Great exploding fireballs paid for by Revlon. Bang. Crack. Blasting out from the Hudson River. The traders, holding those long, pleated printouts of disaster, are jolted to their windows. They look down the glass well, their hands stop dialing the painful calls, they look up from their Quotrons. They still see green numbers and, down in the well, this glittering sight.

Lacroix stands up suddenly and runs out of the room. He's bolting his party. He runs past the Visual Merchandising team that is undressing the mannequins of their Luxe and loading them on trucks to go back to the store. Lacroix runs backstage, trying to get Picart. But Picart, despite the guards, will not leave the clothes. They start to argue.

"It's not worth it to bring people, to bring the whole world, if you are not out there. Christophe can do this," says Christian, and he's very upset. But Picart still won't go. He starts taking roses off the hats. A true maniac. Finally, Christian gets him to leave and brings him back with Marie.

There's a Kidder, Peabody fellow at Christian Lacroix's table. A social-type fellow. Fabulous name. Swell accent. He's there, but he's not all there. He's still reeling; it's so soon after the crash. He can still see the green dancing Quotron numbers. He can't stop himself. He starts discussing with Donald Trump the effect of the crash on real-estate prices. He has this lovely Englishoid accent. The thought skates lightly across his brain—would people be buying these

Photographs by Rick Maiman/Sygma. Illustration: Collection of The New York Public Library.



LACROIX WAS ON HAND AT BERGDORF'S TO SIGN AUTOGRAPHS AND SELL THE LUXE COLLECTION.

clothes at these prices after the decimation? But this city—har! har!—is such that they did, and they are, and they will, he decides.

Then the tango dancers start "La Argentina." He looks up into the glass vault and sees that the palms are dying. It's almost the Last Supper, he thinks. One of the most staggering events of grandeur in view of the billions and trillions lost. But there's Bianca picking up the greasy *pommes gaufrettes* with her black satin gloves (a detail noted for the world by Hebe Dorsey and one that will cause *Women's Wear Daily* to call Bianca the "Out Person of the Week"). And there's Georgette and Anne, who he knows are keen on clothes, too, and his wonderful new friend Blaine, such a good wife, so adored. His chapeau, he says, is off to her, what a hard worker, her first big charity, happily married, and Blaine's legs—well, never mind—she just combines all the best qualities. The tango dancers whirl on and on, literally dancing above the flames, for they are on a landing between the votive candles. Of course, no one pays any attention to them.

C. Z. Guest. Zipkin. Diandra Douglas. Lee Radziwill. The faces, open, laughing, under the firelit skies. Patty Raynes. Zipkin goes to Lacroix. Etta Froio goes to Grace Mirabella of *Vogue*. Mario Buatta steps back into the well of a potted palm, hurts his leg, and gets taken to New York Hospital by Kathleen Hearst and Jerry Zipkin, but not now, though his leg is swelling dangerously, not till the party is over. Five days from this night, Liz Smith will write about dancing on the lip of the volcano. Big bursts fill the sky.

BERGDORF GOODMAN, WHICH HAD done all in its power to court Lacroix since his days at Patou, was making no concession to hard times. Downstairs, they were selling Tina Chow's bamboo-wrapped $4,000 crystals with her message: "... I believe they are healing pieces and tools for clearing oneself."

On Sunday, October 25, it went all the way with a what-the-hell, let-them-eat-birthday-cake ad six days after the crash:

Lacroix is "naughty.... So are his clothes.... The dress pictured to the right says it all—a pink, flower-printed, silk bonbon over a sheer slip.... [The Luxe collection] is all about putting on the dog ... painting the town ... and having the time of your life (the works).... Nothing utilitarian ... it conjures up fancy cocktails like Pink Squirrels ... the dozen little 'party doll' dresses ... embroidered in *straw* and buoyed up with petticoats decorated like birthday cakes.... Lacroix's stripes, polka dots ... are ten times bigger.... Dozens of roses ... meters of silk posies." And then everyone was invited to meet Lacroix for his one-hour personal appearance at one. By eleven, the fourth floor was mobbed.

The clothes are all hanging there right as the people get off the elevator. They approach them. They touch them like art. The fashion students and copyists take them apart, turning to their insides, studying them, finding each detail so wonderful a whole line can be built on them. Sooner or later, everyone gets to the tag. They all have these wacky numbers: $3,090, $4,590, $12,500, $6,375, $3,795, $4,815, $3,625, $6,775, $7,935, $8,895, as though to diminish the impact.

"Ten thousand for that?" says a voice, and hard, fixed eyes dismiss the lightest-hearted flower-filled bustier.

"It's not more than a Galanos," says the saleswoman.

Lacroix arrives, and for a while he stands around being stared at. He's the man who controls the force, the center of the fireball. He greets any vaguely familiar face with two desperate kisses. He is in pain. He is the animal in the zoo, the caged freak. An ape, he says. I am their ape.

AN APE. I AM THEIR APE, SAYS LACROIX AT BERGDORF GOODMAN.

"Make sure he is never alone. Talk to him," Dawn Mello, the president of Bergdorf's, tells Linda Gaunt, who does its publicity.

Slowly and shyly, they move in on him; they get his autograph. "*Je suis touché*," he says. A tiny old lady lingers because he is famous. He goes to the fitting rooms, where customers are trying on samples from the Luxe. "Can I think about it?" says one woman in an $8,000 dress. Some are young, 20 to 40; some buy two and three and four. A mother buys one for her debutante daughter. Before the first announcement, Dawn Mello says, there were 79 calls. Bergdorf's says it does $330,000 in business. The bags and hats and shoes and dresses are sold right out of the window. They ask for the accessories—the sunglasses, the shoes—anything so they can buy a piece of the fireball, like a talisman.

"Is there anyone here to make sure no one walks off with the dresses?" says Dawn Mello.

Now while all this is going on openly on Berg-

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Photograph by Harry Benson.

dorf's fourth floor, private fitting of the couture will take place for two days on the sixth floor. Jeanine, the *première* of the House of Lacroix, has flown over just for this. At one point, fittings are scheduled for Ann Getty, Nan Kempner, a Mrs. Henschoff, Faye Dunaway, Jayne Wrightsman, Mildred Hilson, Joanne Cummings, Josie Wilson. Susan Gutfreund and Georgette Mosbacher have canceled. Joanne Cummings, called insistently by Lacroix's P.R. firm, Evins and Weintraub, is told there is no time. Susan Newhouse comes in. These are his couture customers, a sorority of spenders.

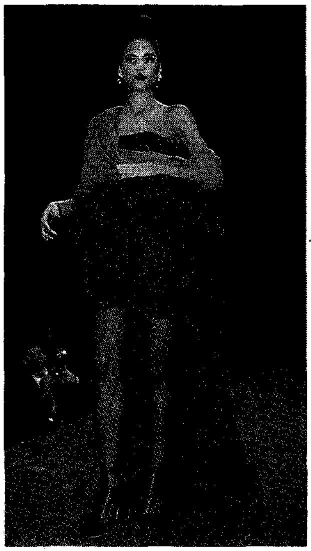
Most of them have been to Paris. They've had lunch with Christian in the sun-dappled garden, and Christian was so charming they forgot the linen *cabines* that shake, and how you can step on pins on the floors, and the cobblestones where you can break a leg. They like him because his prices were so good—a bargain $8,000 and $10,000—though some did go up to $26,000 and higher, but Christian would be there saying, "Don't do this, and let's do that in the duchess satin." He can be "edited," they say; he's happy to do it, he's available, and he remembers names. It's not like Yves Saint Laurent, who hides in the shadows, or even Ungaro, who has become so reticent now. Christian, the new boy, is there smiling, and so you forget the House is so new that they ask 30 percent down so they will have the money to buy the material, and the prices all went up when the dollar fell, and the jackets are really too heavy for indoor wear, and the skirts can be twenty pounds and take up a whole suitcase, and they are so hard to clean that you want to have them made with all the underskirts separate, but then the price for that is $28,000, and then the ball beads, magnificent as they are, drop in your spaghetti.

As Christian leaves Bergdorf's for the day, he gets on the elevator with two older women from the staff. He thinks they are secretaries. Finally, at this point in the week, he hears it.

"Did you see the Lacroix things?" one asks the other.

"It's like a joke," the other says.

And Christian, who, in the video of his Paris couture, speaks about a *sens ludique*, a sense of the ludicrous, necessary for couture, agrees. Well, yes, it's a joke. But it's also very serious. It's his life. It's his art. Already the suite at the Pierre is crammed with flowers, expensive leather boxes, all the tokens of success. "Christian, dear," say the lilies of the valley from Skrebneski. The telegram from Scaasi is waiting and the flowers from Evelyn and Leonard Lauder, who might be competing for his perfume license—all that fabulous jumble of success—with his sketches from the ABT's *Gaîté Parisienne* and unread copies of *Figaro*.



IT'S ALMOST THE LAST SUPPER, ONE OF THE MOST STAGGERING EVENTS OF GRANDEUR IN VIEW OF THE BILLIONS AND TRILLIONS LOST.

SOMEWHERE IN THE MIDDLE OF THEIR hamburgers, the neighborhood crowd at Jim McMullen this Friday notices that something very peculiar is happening. A stream of immensely tall, very dressed-up and done women are heading for the back room. There they go in their lunch suits and day jewels, picking their way through the table maze with care and heading—shoulders back, turns in, fling the hair!—to where the unmistakable white flash of a photographer's strobe beckons them like a very familiar beacon. They are often beyond thin. Their skirts are short and tight. Their shoulders are big and meaningful. Each woman seems to have a line drawn around her. Together, they are like another race. Amazons. Or showgirls, the ones too tall to dance, who cannot sing, the ones who are draped with clothes. Many of them even work and say things like "You can call me in my office," and go on committees and emerge from their cars at 7 A.M. in $6,000 dresses with $18,000 in jewels. Some of them are knockout gorgeous. Every time this McMullen lunch crowd looks up, another few sail through, as if they are time-released or something.

Ivana Trump swish. A gray, fur-trimmed cape. Carolyne Roehm. Nina Griscom. Mai Hallingby, Anne Bass, Diandra Douglas, Catie Marron, Hethea Nye, Yasmin Aga Khan, Jamee Gregory, Dailey Pattee, Georgette Mosbacher. Practically the whole New Society as defined by John Fairchild—minus Gayfryd Steinberg, the new intellectual. Minus also Susan Gutfreund, an early Lacroix customer—a natural for this—but now she's in another dimension, having entered her mentor Jayne Wrightsman's league with those terribly quiet, private major-donor dinners at the Metropolitan. Of course, both their husbands, the heads of Salomon Brothers and the Reliance Group, have taken a severe lashing in the crash. So they may be the first to practice the New Retreat. They are certainly missing.

Blaine Trump, the hostess of this lunch, is the first to arrive. Long ago, she had planned for this to be a private lunch for her girlfriends and family to meet Lacroix before the dinner, but then she included Bergdorf's and the press, and everyone made suggestions and the whole fireball took it over. And it became the usual monster Whirler event instead of this simple American lunch with daisies on the checked cloths and chicken potpie. It might just as well have been at Mortimer's.

The old guard is here, too—women who have been in the life: Mica Ertegun, Chessy Rayner, Jean Tailer, Louise Grunwald, Nan Kempner. It is this wonderful interwoven thing of princesses and people with as much background as it's possible to have in America, and people so new to all this they are still watching their words—all for Christian Lacroix. Blaine's lunch is a daring new concept, for it benefits no obvious societal or medical cause. It may have come from her good heart, and yet many causes are advanced—Blaine for her ability to deliver the boy of the week; Lacroix, for this is the social groundwork he needs. They know him now. They tell their friends. They might buy a dress, for they are a hard-core, clothes-buying crowd—the wild, mad new spenders hung with the auctioned-off jewels of wild, mad old spenders like the Duchess of Windsor. Many of them buy wholesale, though—not trying on the clothes in some decorated dressing room but dropping their $4,000 Valentinos on top of the typewriter in the back-room office of a Seventh Avenue garmento. Some are pure couture, but all kinds of private deals are worked out, because these are quite simply the

Photographs by Rick Maiman/Sygma.

women who get photographed and whom a designer wants to wear his clothes. Showgirls. In these days of $6,000 dresses and $13,000 dresses, when the designers are sitting next to you at dinner every other night, you have to be really dim not to take advantage and go wholesale.

The women see each other and make these ritual cries of delight—the bird with the opening beak—and the cries signal "I'm glad you're well and alive, old girl, and still have the money to be here in your good lunch suit. I'm glad you're still a player, my friend." Some are friends, others connected only by the committees they sit on. Some were on Blaine's committee that gathered earlier this week at Catie Marron's to meet Lacroix. Here they were in this Park Avenue apartment full of major art, for Donald Marron is not only the head of Paine Webber but also president of the Museum of Modern Art. There was Christian with all these women; like today, he was ravishing them. "He's like an imp," said one, "and so tall." It is so nice for these women to look into a man's eyes for a change, since many of their husbands are shoulder-size. Adorable, yes. Brilliant and rich, yes, but shoulder-size. It was wonderful the way Christian would be sitting on the sofa all proper and everything like the *bien élevé* bourgeois boy he is, and then the next moment he would slither off, slipping onto the floor, all curled like a panther, an animal. The effect was lost on no one.

AT FIRST, IN THE BEGINNING OF THE week, Lacroix got it all wrong. He thought Nouvelle Society, John Fairchild's term, meant the blonde daughters of the old society, and in some cases it did. But then someone told him it means nouveau riche—all sorts, all backgrounds. It's hard. You must get it straight. Hebe Dorsey would help.

"In all my career, I've never seen anything like it," Hebe is saying now at Blaine's lunch, meaning this Fireball around Lacroix that she and John Fairchild started, for she wrote her "Lacroix the new hope of couture" piece at just the right time, a year ago July. She was knocked-over enchanted, after a lifetime of fashion. She could tell his excellence, his quality . . . it's like being an art critic.

Hebe understands New York and is teaching him. She knows the city is dominated by women, and if you have women friends, you have it. Hebe loves this New Society, so different from the old, restrained Wasps. "The women throw money out the window. They are flashy and gaudy and nouveau. It's very good for fashion. They spend like crazy. Look at Ivana—one day an Ungaro, the next day a Chanel—or Gloria. How much old money can you have? And Christian is very wacky. He has that bad-taste element."

Hebe is so proud. She saw Christian on *Good Morning America* yesterday morning, telling all America that "haute couture must remain a kind of laboratory for very daring clothes. . . . It's not a necrotic thing." And then Christian drew in his breath and said, "Oh, I feel like a child," in such a charming way that women all over America must have been brushing toast crumbs from their robes. And his English was so good! "Necrotic"! Hebe had told him that he would be going on television and that no one would have the patience for pidgin English, so she sent him and Picart for lessons.

She also told him that everyone would be hanging onto his coattails. Here they do not separate personal feeling from professional. And she knew Christian is young, likes to go to Les

LACROIX

BLAINE TRUMP'S PRIVATE LUNCH BECAME THE USUAL MONSTER WHIRLER EVENT.

WITH HILARY GEARY, BLAINE TRUMP, KIMBERLY ROCKEFELLER, BEFORE THE MCMULLEN LUNCH.

Photograph by Harry Benson.

LACROIX

WITH HEBE DORSEY, GEORGETTE MOSBACHER, AND IVANA TRUMP.

Bains Douches—his Boho life—but he can't go down-market. He must go with Annie Flanders of *Details* and do the clubs—not just with anyone who asks him.

All around Hebe, women are composing themselves into groups and smiling. These women often choose clothes for how they photograph, whether they will get the eye of Tony Palmieri of *WWD*. They will wear something so riveting that Aileen Mehle will have to say, "Now, whose dress is that?" And then—oh, great glory—it's all been worth it!

Picart, too, is taking photographs for the Book of the House of Lacroix. He raises his camera, but it's hard. He's flat-out agape at the spectacle of 65 New Society women out for a dressed-to-kill lunch. In Paris, women either work and do not dress much or they don't work and dress a lot, but here a social life is so vital. It is so hard to be a success here, and people fight to keep themselves the best. They like to show they are the best and so they spend. Even now. Especially now.

"Women like this do not exist in France," Lacroix tells his enthralled lunch table. Elegant and wealthy women do not spend money like this and are less interested in fashion and charity balls, he says. He knows only one, Marina de Brantes, who brought the New York spirit back to Paris. What he does not say is that in France—England, too—they find such a great interest in clothes vulgar. In France, a lunch like this would be private, but here it is a way to sell. The women listen, for he is the creator. In a funny way, this whole lunch reminds Christian of one of his favorite films, *The Women*, this women's world—elegant, witty, and tough. He sees things like this sometimes, at "second degree" he calls it—as if from a distance, askance.

Everyone is cracking the crusts of the chicken potpies, and Blaine gets up and makes a perfectly charming, light and airy Blaine speech introducing Christian, making special mention of Hebe. Christian tells them how happy and grateful he is for the memory and how his dream became a reality.

AT THE END OF LUNCH, AFTER THE ladies leave, Lacroix sits with Princess Sarvenaz Pahlavi, Blaine, and Diandra Douglas, who has just posed in his clothes for *US* magazine. Everyone is looking at an issue of *Women's Wear Daily*, which has Blaine on the front page wearing her Lacroix on the night of the party. Picart actually has Blaine autograph it.

"Twenty-five years from now, we will open a trunk and find it and it will give us such pleasure," Picart says. At this, Blaine screws her beautiful face into a mask of decrepit old age and mimes a hobbling old lady with a stick. Everyone laughs at this perfectly unthinkable image.

"Your picture will be the star of our show for our retrospective at the Metropolitan Museum," says Picart.

"Like Saint Laurent's," says someone.

"Then it will be our turn," says Picart.

Saint Laurent—the name is finally spoken. This is a very delicate situation involving *WWD*, John Fairchild, Lacroix, and Saint Laurent. For while Fairchild runs articles on "The Woman Behind Christian Lacroix" and "The Private Side of Lacroix" (128 photos), Saint Laurent has disappeared into the Fairchild Unpersondom of perhaps America's greatest designer, Geoffrey Beene. Fairchild is the absent presence all this week. And of course, John Fairchild has everything to do with the making of Christian Lacroix.

The story goes roughly like this. There was once a couturier in Paris, and people said he was the greatest couturier to come along since Christian Dior. For 25 years or so, everything he did was right. He was a couture saint, so much so that as young Christian Lacroix was leaving a Saint Laurent retrospective, he vowed never to design again because it had all been done. Saint Laurent invented and reinvented things many women wore, like pea coats and pantsuits, as well as making the great black dress and fabulous ball gowns, and they gave this man retrospectives in museums to say everything he did was right. He got richer and richer and tired. Just then, a new young couturier came along who designed funny clothes like balloons and poufs. "I'm hot for new talent. We need it," says Fairchild. And Hebe Dorsey and Fairchild said his things were fresh and young and modern, right for the times, which said spend and flaunt, display and stick out. In about one fashion day, the new king was installed and everything he designed was right. Which drove the older king and his business manager, Pierre Bergé, *crazeeeeee.*

Photographs by Harry Benson.

"We are very, very afraid of John Fairchild," says Picart, "because with each photo, we are up, up, up—and the higher we go, the more painful the fall.

"For 25 years, Fairchild has given so much to Saint Laurent—what does one year [for us] mean after 25? So many covers for Saint Laurent. What do one or two to Lacroix mean? Before the fight between Pierre Bergé and Fairchild . . . we didn't think of ourselves as competition for Saint Laurent. We are too new and fresh. Saint Laurent is like a *myth*. One hundred fifty boutiques, so powerful. One is starting, the other is like a king. And Fairchild is like a king. This is two kings fighting and that makes small minds laugh . . . but it is a *match nul* [a draw]."

THE FINALE OF THE COUTURE SHOW.

Picart needn't worry. He should hear Fairchild talk about Lacroix's black suit with the straw blouse and how earthy it is and "how you can see it in the middle of lavender fields worn by happy little virgins who don't want to be virgins." John Fairchild keeps a collection of nine Lacroix sketches framed outside his office and points to the color, the drape of a fabric bustle.

"Ungaro and Lacroix are the most influential designers, and they are both from the south of France . . . where there is sun, where there is happiness, and not from the supersophisticated, narrow, dreary Paris existence," he says.

THAT'S IT, KARL! HOLD THAT POSE! Karl Lagerfeld, in the doorway of the Palm Room at the Waldorf-Astoria, is not moving. He is holding his trademark, a fan, and fanning himself. Next to him stands Marpessa, the star model, his muse, in an eighteenth-century pre-Revolution court dress as wide as the doorway. Karl has an aristo ponytail. Together, chins up, they look exactly like a pair of nobles barricaded in their château, ready to be hauled into the tumbril, to stand defiantly above the rabble. *"Flap, flap"* goes the fan until the photographers catch on.

And then. Those lights, it's the ravening mob coming up the hill at night with their torches! Flap! Flash! Flap! Flash! But now Karl must make way for Issey Miyake and his muse, Tina Chow, for tonight the Fashion Group is giving awards to eleven designers, each of whom brings his muse. Each of them brings a model or starlet except for Geoffrey Beene, who brings Enid Nemy, and Jasper Conran, who brings Nell Campbell of Nell's. Off in a corner, Christian Lacroix is busy telling a writer from the Kansas City *Star* that he is tired of all these black and mannish clothes. In four seconds, he knows he will hear them, the questions of the week: How do you sit on a bustle? Who can afford your clothes?

The Starlight Roof is filled with ego, feuds, rivalries, loves and hates. Everyone in this room knows exactly who has copied from whom. Lacroix is the new boy; as he fox-trots calmly with Veronica Beracasa Hearst and Marie Seznec, Jasper Conran dances out of his suit with Nell, who is dancing out of her dress.

"Fashion is a mixture," says Lacroix as he gets his award. "I love being nowadays, and I love being eighteenth century with her." He nods at Marie in the tiny, heavily encrusted, wide miniature dress that extends from her body.

"That means eight pages in *Harper's Bazaar,"* says a voice. So naughty, this crowd.

Seventh Avenue's market week is about to start, and the influence of Lacroix blows through it as it blows through Milan. Here, they don't get it quite right—that excellence is missing. Lacroix is about to transport his team to Saks in Beverly Hills. Saks has taken over two soundstages at Twentieth Century Fox and made them into Arles and a corrida. Again the heavens will revolt, now with a pelting rain—an angry rain unusual for L.A., an act of God. Again tango dancers. Again the Whirlers dancing on the void, enchanted, circling the lip of the volcano. Again the audience, ravished by the joy of the clothes, their painterly quality. Their color. This time, Françoise Roesensthiel flies over to join him.

But now, before this begins, Lacroix is all alone at a table in the lobby of the Pierre waiting for his team, his hand wrapped around another pale-white northern vodka. He orders a Pierre Burger.

"It sounds like Pierre Bergé," he says.

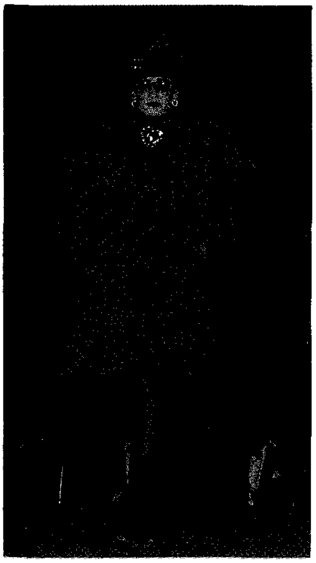
On Central Park South, the same group of women has just reassembled for Carolyne Roehm—Blaine, Ivana, Jamee, Mica, Chessy, Mai, Nina, Georgette, and the requisite princess or two. Lacroix cannot quite understand the week and New York's mad desire to help a confirmed success. Jean-Jacques Picart and Paul Audrain come down to join him. Audrain, the head of the House of Lacroix, wears a chartreuse pocket square with his suit as his touch of Lacroix. They all read *M* magazine and the Japanese *W*.

Their luggage is piled on 61st Street. Many black suitcases and a shopping bag with a plant.

"C'est comme le cirque," says Lacroix.

But no, this part of the circus is over.

A car pulls up to the Pierre, and two young women climb out in their social suits. One flings her scarf. She looks at the whole departing circus. She looks at Christian Lacroix. And she knows just who he is. ■



"I LOVE BEING NOWADAYS," SAYS LACROIX, "AND I LOVE BEING EIGHTEENTH CENTURY."

Photographs by Rick Maiman/Sygma.

UP FROM 'CLUB THIRTEEN'

THE RISE AND RISE OF PETER JENNINGS

BY DAVID BLUM

THERE HE IS, PETER CHARLES Archibald Ewart Jennings, walking through the Rome airport with nothing less than a cardinal, and he's feeling pretty good. This is 1980, and Jennings is the chief foreign correspondent for ABC News in London, and that's pretty good for a 42-year-old Canadian who never graduated from high school, isn't it?

The cardinal and the correspondent, having shared some private thoughts on the plane from London, now walk through the airport together. They're going to the same place. There's a synod in town, one of those high-powered religious gatherings that cardinals attend and correspondents cover—and the correspondent finds himself fortunate enough to sit alongside this powerful religious leader. The correspondent loves nothing more than the chance to talk shop. Not office politics, but world politics. Issues and points of view. Big thoughts. Provocative ideas.

Like everybody else, cardinals have to pick up their luggage at airports from the baggage claim. So they walk together down the long hallways of the Rome airport deep in conversation, the correspondent feeling terrific about the chance to hobnob with this guy all the way to the baggage area.

But then a voice calls out, and a woman in her forties distracts the cardinal and the correspondent from their conversation.

"I know you!" the woman practically shouts, and it's clear she's not talking to the cardinal.

The correspondent is secretly thrilled. Here I am with this cardinal, he thinks, and some lady has *recognized* me. Now he's *sure* to be impressed.

"I know you!" she repeats.

This is *fantastic.*

"You're Peter Jennings!"

I *love* it.

"I was on your show once."

What's she talking about?

"In Canada."

Uh-oh.

"You know . . . *Club Thirteen.*"

I think I'm going to *die.*

"Peter," says a voice. It's the cardinal. He *heard.* "What's *Club Thirteen?*"

"Well," says the correspondent, "I used to host this show in Canada. Called *Club Thirteen.* It was a long time ago . . . "

"Yes?"

"It was a dance show, with a lot of teenagers who would come on and dance, and I would play records and be the host. Kind of like Dick Clark and *American Bandstand.*"

The cardinal is not familiar with *American Bandstand.*

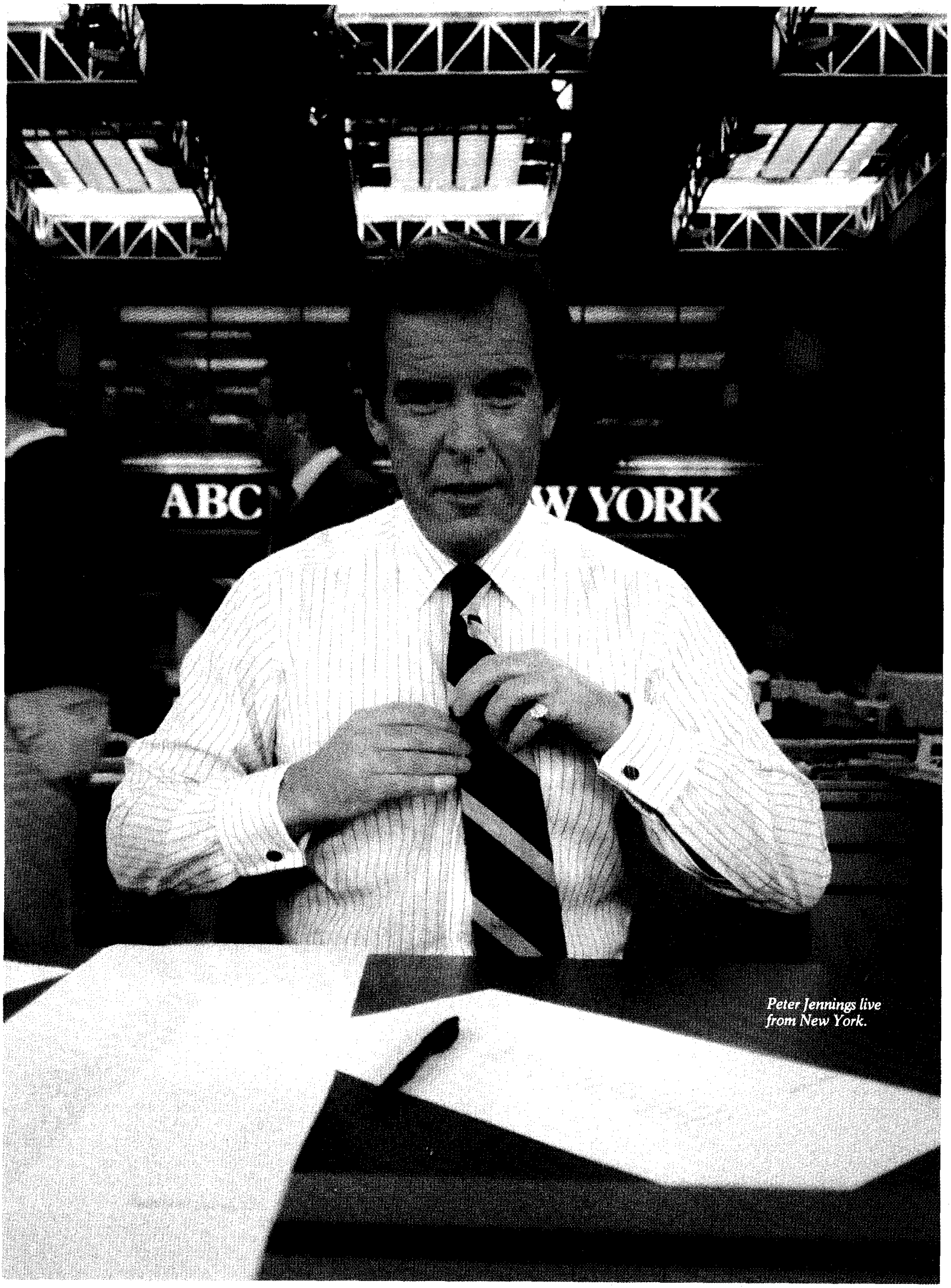
THERE HE IS, PETER JENNINGS in shirtsleeves, calling politely to a desk assistant across the room for some typing paper, acting as though he has all the time in the world, even though he has exactly seven minutes to go before he has to sit in front of a camera and present the news to more than 13 million people.

It is October 1987.

"Thank you, my love," the 49-year-old anchorman says to the desk assistant as she hands him about twenty sheets. He is inclined to call every woman "my love" and every man "kind sir," even when he has only seven minutes and his hair isn't yet combed over his bald spot.

The show he is about to anchor, ABC's *World News Tonight With Peter Jennings,* has been his since September 1983, shortly after the death of Frank Reynolds. In four years, Jennings has been largely responsible for taking the show from a rock-bottom third place in the ratings to a solid second. In New York, as well as in the nation's 49 other largest TV markets, it is generally the No. 1 news broadcast.

Jennings has also been given credit for making the show seem more sophisticated than its competitors. His reputation as an intellectual may say



Peter Jennings live from New York.

Contact Press Images

PHOTOGRAPH BY FRANK FOURNIER

OVERDRIVE: *The viewers at home do not see Jennings pushing himself and everyone else to the limit. They do not see his emotions at their extreme, his intellectual drive at its most intense.*

more about television journalism than about Jennings. Though he is not a scholar, he compensates for his lack of formal education by intense study. Still, by television standards, he comes off as more quick-witted and erudite than his two rivals, NBC's Tom Brokaw and CBS's Dan Rather; that's a function not only of voice and appearance (his faint Canadian accent probably helps) but also of hard work and an agile mind.

"Jennings," former CBS commentator Eric Sevareid told a Jennings confidant recently, "is the only real successor to the Murrow tradition."

IF YOU BELIEVE THE NUMBERS, RATHer is the top network anchorman, because his broadcast now holds the No. 1 spot in the ratings. But Rather also anchored the show in 1986, when it slipped to second from its long-held first-place position under Cronkite—and when it later dropped to third. Also, much media attention has been focused on the odd events Rather has recently been involved in—from his famous "Kenneth, what is the frequency?" episode to "Black Friday," when Rather forced the network to send out six minutes of black to its affiliates by refusing to go on the air late, after a tennis match.

While Brokaw's broadcast has picked up much of Rather's ratings slack—making it No. 1 most often when Rather is not—it lacks Rather's dominance of rural America and Jennings's top ranking in urban markets. And lately, with the introduction of the Nielsen people meters this fall, NBC has dropped to third place in the national ratings.

Now Jennings is the hot anchor—the one to beat. He ranked No. 1 in a 1986 poll of radio- and television-news people. Almost a third rated Jennings the "most professional news anchor," with Rather second and Brokaw third. In the *Washington Journalism Review*'s 1987 "The Best in the Business" survey, Jennings came from second place the year before to tie Dan Rather at the top. And a 1986 Gallup Poll survey of believability in the media ranked Jennings alongside David Brinkley at 90 percent, behind Cronkite—and ahead of Rather, Brokaw, Ronald Reagan, and Ann Landers.

Over the four years of Jennings's tenure, critics and regular watchers of the show have come to think of him as the best at live broadcasting; several day-after reviews named Jennings the superior anchor in covering the 1986 *Challenger* disaster, and he has been praised for other moments as well, such as the Reagan-Gorbachev summit in Iceland last year.

"It was an impressive performance," wrote John Corry in the New York *Times*, "made more so because Mr. Jennings was standing there alone—in a trench coat, I recall—thinking on his feet. It was, in the Iceland gloom, one of television's shafts of light."

Jennings has an uncanny ability to improvise in front of the camera in complete, thoughtful sentences; he vastly prefers ad-libbing to reading off a prompter, and is likely to rewrite sentences instinctively as he reads them aloud. *World News Tonight* has tried to capitalize on this strength by including more live interviews in the show and adding a "Person of the Week" segment on Fridays that Jennings gets deeply involved in. (The "Person" segment was devised originally to attract viewers to ABC's lowest-rated day of the week for news.)

"Peter Jennings is the anchor of the future," Roone Arledge, president of ABC News, is fond of saying. He has just signed Jennings to a new five-year contract that almost doubles his salary, to $1.8 million a year.

The contract finally brings Jennings closer to his competitors: Rather earns $2.5 million a year, while Brokaw makes close to $2 million.

"THERE'S NO DOUBT THAT I'M A privileged person," Peter Jennings says. "I'm very highly paid. I have the kind of access to a variety of halls of power that as a child I never imagined I would have. I've been graced with a certain talent."

His new contract and ratings have given Jennings the kind of reward that Rather and Brokaw have enjoyed for a while. Since 1985, he's lived in a big apartment in a landmark West Side building overlooking Central Park; a house in Bridgehampton is under construction. He also now suffers the consequences of being a familiar face; last winter, three white-haired ladies trapped Jennings, his wife, and their two children in the revolving doors of F.A.O. Schwarz and were cackling over their celebrity catch. The family escaped by running down Fifth Avenue.

"We're trying to control the beast," says his wife, Kati Marton, a writer.

Beneath the surface of Peter Jennings rages a constant battle between success and privacy. His frustration—and it is always there, a string pulled so tight that it has been known to snap—suggests a man who feels uncomfortable with the spotlight, and profoundly insecure and ambivalent about the benefits it brings.

The beast came alive last summer, when, after eight years and two children, his marriage to Marton (his third wife) collapsed—in full public view, as gossip columns and TV-news pages reported the status of his situation daily. *USA Today* put his separation in the same headline with Sylvester Stallone's breakup with Brigitte Nielsen. Newspapers revealed the identity of his wife's lover (Richard Cohen, a Washington *Post* columnist) and also portrayed Jennings as a womanizer. Few bothered to report that the couple reconciled several weeks later.

More than ever, he became hard, demanding, and tough—most of all, say friends, on himself. "He's not someone who separates his emotions and his words," says a close friend. "He's straightforward to a fault."

That is not the Peter Jennings people see on television every night.

The viewers at home do not see Jennings pushing himself—and everyone else—to the limit. They do not see his emotions at their extreme, or his intellectual drive at its most intense. Poring over briefing books on Soviet-American relations, searching for something he still doesn't know. Debating with a colleague whether an Iranian "vessel" under attack should properly be called a ship, a boat, or a craft. Weeping at the thought of hostages held on TWA Flight 847.

They might be even more surprised to observe him outside the office—still holding the world up to his lofty standards, searching for perfection where it will never be found. There, his demands on others become more personal but no less fervent—as he reprimands a waiter in the Excelsior, a tiny West Side greasy spoon, for not bringing him a knife and for failing to deliver a glass of soda water. As he corrects his five-year-old son, Christopher, for saying "yeah" in answer to a question instead of "yes." Or as he calculates the exact tip he should give a cabdriver, handing him a $5 bill and asking him to return precisely $1.15 in change.

"Peter's standards are so high, his sense of how things should be done is so strong," says Tom Yellin, a senior producer at CBS's *West 57th* and an old friend, "that he sometimes forgets that the entire world is not quite so talented or capable as he is."

PETER JENNINGS, THE BABY ANchorman, stands on the steps of a church in Washington in 1966, waiting for the president of the United States. I'm only 28, he thinks, and I'm already the top banana at the No. 3 network, way behind Cronkite and Huntley-Brinkley but in their *league,* anyway. I mean, my show is called *Peter Jennings With the News.*

What did I do to deserve this?

Suddenly, microphone in hand, he sees Lyndon Johnson coming out of the church and heading his way.

Oh, boy.

Surrounded by Secret Service men and aides, Johnson approaches the junior newscaster and puts out his hand.

"Hello, Peter!" the president bellows.

I don't believe it. The president of the United States of America *knows . . . my . . . name!*

How did it happen? How was it possible that a 28-year-old Canadian—who 7 years ago was the host of a late-night radio show in Brockville, Ontario, called "Moods and Music" and a Saturday-morning gospel hour; who 8 years ago sang at the Miss Canada pageant; who 9 years ago worked as a teller in a Toronto bank; who 11 years ago dropped out of high school—could be holding one of the top jobs in TV journalism?

Just a quarter of a century earlier, he was the young son of a respected Canadian broadcaster named Charles Jennings. His father's prominence cost Jennings an opportunity to enter broadcasting earlier than he did: By the time Jennings dropped out of high school, in the tenth grade—after flunking most courses and having already been asked to leave by the private school he attended—his father was head of the Canadian Broadcasting Corporation's English-language network, which had strict rules against nepotism. So Jennings didn't get on the Canadian airwaves until his father switched jobs.

Much has been made of the adult Peter Jennings as a self-taught man—one who has compensated, perhaps almost too much, for his lack of formal education. Today, he is a voracious reader and a relentless questioner, almost overbearing in his quest to be as well rounded and informed as possible. "Whatever it is he didn't learn as a child," his wife says now, "I'm sure he has since made up for."

But at seventeen, he had no more use for school or study ("I was just *so* bored in school," he says). So he left home to go to work at the Toronto branch of the Royal Bank of Canada.

YOUNG OLD HAND: *Jennings in Vietnam, 1965.*

"I learned how to cash people's checks and add columns of figures," he recalled rather proudly one afternoon, his feet up on his office coffee table in a break from reporting the Wall Street crash. "I still can do nice figures. I make 2s like this . . . "

He reached over to get a piece of paper and spent the next minute or so filling it up with 2s. Over and over again, he wrote them. Some were long, flowing 2s with fancy curves; others were simpler—a quick, functional dash. "You were doing columns and columns," he said, still scribbling.

"I liked the people," he went on, having lost interest in his penmanship demonstration. "I worked in a branch under the Metropolitan Life Insurance building. Aside from the fact that there were scores of good-looking women. I remember that . . . scores of women."

All the while, he kept auditioning for broadcasting jobs, and he finally got one at CFJR-AM in the tiny town of Brockville (population 17,744, most of whom he got to know) that allowed him to do just about anything he wanted. Two years later, he joined CJOH-TV in Ottawa, where he began his career on TV—and by 1961, at 23, he'd become a reporter and co-anchor for CTV in Ottawa, a national news show. Three years there got him noticed all over—including at ABC News, where in 1964 he was named a national correspondent for the network.

A year later, ABC News named him its sole evening-news anchorman.

"I was not qualified to be the anchor the first time around," Jennings now says, loudly and often. "I was really sad about it. I remember being very sad. I was having such a good time as a reporter, and I was chosen for all the wrong reasons. I wept at the time."

He was the anchor from February 1965 to November 1967.

"Other people see that as failure. I suppose it would be easier to accommodate them, but I've never felt that way. I felt that the experience was largely unsatisfying. . . . I disappeared into the ether. I may have it wrong; I may have been subconsciously affected by it. How can you compete with Huntley-Brinkley and Walter Cronkite when you're 26 years old?

"It wasn't all that unsuccessful. I mean, it's now deemed to be this *joke,* but I recall it was not a failure as a program, thus proving my point that programs are, in large part, functions of other things than the people who do them.

"I learned never to want it again. I never imagined I would be the anchorperson again. Ever."

PETER JENNINGS, THE ANchorman of *World News Tonight,* is flying to Washington on this brisk September afternoon to read the news—because the next night, he'll be the host of a new show called *Capital to Capital,* hooking up Washington and Moscow for a first-time-ever simultaneous live broadcast. He's rather excited about the prospect, even though it means he has to take yet another damned airplane.

Considering Jennings's jet-setter reputation, it comes as some surprise to observe that he is a white-knuckle flier who grabs the armrests of his Pan Am shuttle seat at the slightest bump in the sky. He likes an aisle seat but keeps one eye on

IN THE BEGINNING: *After the death of Frank Reynolds, ABC News president Roone Arledge—failing to attract Rather from CBS—turned to his London anchorman, Peter Jennings.*

the window. And once on the ground after a somewhat turbulent trip, he confesses, "I'm a very bad flier. I get nervous."

He's supposed to get the next cab in line at the National Airport cabstand. But he's not going to get it, because the dispatcher gives it to an elderly woman in a wheelchair.

And the cabdriver is plenty upset, because he's noticed that the guy he *would* have gotten is a famous network broadcaster who probably would have given him a better tip.

"No . . . no . . . no . . . no . . . no," the cabdriver yells at the dispatcher, "this man is next! Don't you know who *is* this man?" pointing at Jennings. "He is an *important* man, and you should show him *respect*."

Suddenly, Jennings starts to speak loudly. In a foreign language. He is saying something no one seems to understand, even though he seems to be saying it in a flawless accent. And he is repeating it.

But no one seems to be paying any attention to his display of language skills.

Now appearing supremely frustrated, Jennings turns to the next cab in line and gets in. "I was telling him to calm down," he says, and then explains: "He was Lebanese."

If there is any part of the world that Jennings truly knows and understands, it is the Middle East—where he has spent most of his life as a working reporter.

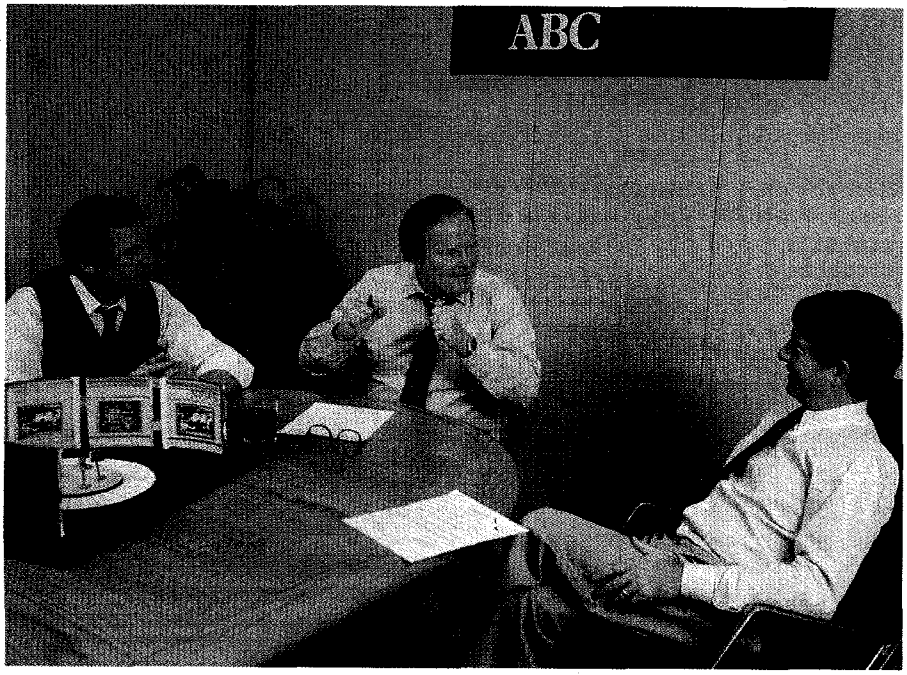
For two years after his first anchor stint, Jennings was a national correspondent, covering the 1968 campaign and the civil-rights movement. But by 1969, he was restless to see the world, and ABC dispatched him to Rome, and then to Lebanon to become the first network correspondent based full-time in an Arab country. From that base, he covered the Middle East from the Arab perspective; to this day, he is perhaps most closely associated with that part of the world, and he retains a strong passion for it. There he met his second wife, a Lebanese woman (his first marriage, to a journalist, ended in divorce in 1972), and made close friendships that have lasted to this day—among them one with ABC correspondent Charles Glass, whom Jennings hired in 1972 as a stringer in the Beirut bureau.

"He did stories that nobody else was even thinking of, not even the newspaper reporters," Glass remembers. "He would spend days and days reporting for a piece that would last just a couple of minutes. And he was giving people a perspective they'd never seen before." Some groups believe they have detected a pro-Arab slant to Jennings's reporting from the region. While there's no question he is obsessed with that area even today—probably much more with the Arab world than with the Israeli culture—there's little to suggest a strong political slant.

He remained in Beirut until 1975, when ABC called him back to the United States for a brief stint in Washington—back at the anchor desk, this time at *Good Morning America* as its news anchor. He lasted there only one year before he was appointed to the position he still thinks of as his ideal job: chief foreign correspondent for ABC News in London and later part of a three-way anchor arrangement with Frank Reynolds in Washington and Max Robinson in Chicago.

"There was nothing better," Jennings says, "than to have been an anchor of a network news broadcast and then be able to walk out your front door, go out to dinner, and have no one know who you are."

Unfortunately, though, two developments cut that job short. One was the failure of Max Robinson, the first black network anchorman, who eventually left altogether after publicly charging ABC with racist treatment. The other was the death of Frank Reynolds. When that happened, ABC News president Roone Arledge—after failing to attract Dan Rather from CBS—turned to his London anchorman, Peter Jennings.



TOP BRASS: *With Roone Arledge and Ted Koppel.*

"I'VE GOT A PIECE ON BOXING robots," Sally Holm, the senior producer, says to Peter Jennings and Bill Lord eight minutes before the broadcast of *World News Tonight* one October evening. "It's one minute, 47 seconds. Will that do?"

The producer has been summoned with a stack of cassettes to present alternatives to these two men, who are having a bit of a disagreement. Bill Lord, the executive producer, has decreed that the final piece that night will be a report from London by correspondent John Laurence on the furor in England over the marital status of Prince Charles and Diana, Princess of Wales. Peter Jennings, the anchorman, has decreed that it is not worthy of being shown.

Jennings argues two points: that a similar piece was already broadcast that morning on ABC's *Good Morning America*, and that the story represents gossip, not news.

But Bill Lord stands firm. According to

Photograph by David Burnett/Contact Press Images.

contractual arrangements at ABC News—which are different from those at either NBC or CBS—the executive producer has sole discretionary power over the newscast. Unlike Rather and Brokaw, Jennings is not (and will not be, even under his new contract) the "managing editor" of the show. He is the anchor and "senior editor," as he always has been. At this moment, that allows him only to write the introduction to the piece, which he bangs out with his two index fingers on his Canon Typestar 6 electronic typewriter at 6:24, six minutes before airtime.

Approximately a half-hour later, Jennings delivers that introduction from the anchor desk, while Bill Lord—with whom Jennings has had a notoriously stormy relationship since Lord took over in 1984—sits three floors below him in a subterranean control room, watching on a monitor.

"And finally this evening, gossip at the highest level," Jennings reads. "We're never quite certain whether it's because the British press is having a quiet week or because they know it sells newspapers . . . "

Suddenly, a noise erupts in the normally quiet control room. It is the bellowing voice of Bill Lord, whose nose has turned bright red.

"Or maybe because it's the *truth!*" he shouts at the screen. "Did you ever think of *that,* Peter?"

" . . . but once again," Jennings continues into the camera, "what's called the popular press and sometimes called the downmarket press is fascinated with Prince Charles and the Princess of Wales, Diana. ABC's John Laurence is in London."

A few minutes later, the news is over, and Lord rises from his seat to offer some commentary.

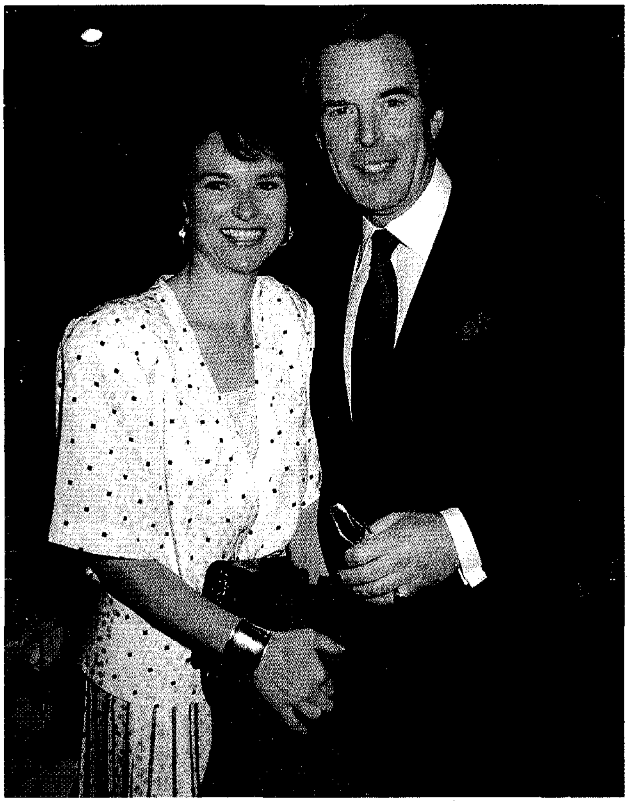
"That," he says, "*that* is a perfect illustration of why it is important that the anchorman should not be the managing editor. That piece is on all the network news shows tonight. It belonged there. It was news. We were right to put it on."

Jennings does not think the incident is a perfect illustration of *anything.* Two weeks later, as he's about to sign a new contract, he talks about the incident as merely one disagreement, and not a typical one. He says he did not want the managing-editor status the way he once thought he did—"When Dan Rather got it a few years ago, I thought *then* that I did," he says—but disagrees with Lord's interpretation of what happened.

Still, it's generally known that the two men often differ on the format of the newscast—the choice of the lead story, the order of the pieces, the length, and so on. On another night, when word arrives at 5:30 P.M. that Americans have hit an Iranian vessel in the Persian Gulf, Jennings wants to wait for details before changing that night's lead story, but Lord disagrees once again, and prevails. "If you wait for the facts," Lord says, "you don't have a broadcast."

Changes in the show's format are imminent, Roone Arledge says—some of them coming as soon as next month. Will those changes include Lord's ouster? Arledge says, "Nothing's been decided."

Asked how such disputes reflect on his relationship with Lord, Jennings first says that "developments may soon occur to change the situation," though not his title. Pressed to elaborate, he says, "Any anchorman who thinks he is always right is a fool. Any executive producer who thinks he is always right is a fool . . . for a shorter period of time."


TOGETHER: *Jennings with his wife, Kati Marton.*

IS PETER JENNINGS FUNNY? THE other day, he spoke at the American Trucking Associations' board-of-directors meeting at the New York Hilton. He is a client of the Washington Speakers Bureau, and lectures up to ten times a year. This time, before launching into a 40-minute talk about the Persian Gulf and Soviet-American relations, he told some jokes. Here are parts of his opening monologue, as transcribed by *New York* Magazine:

"Robert Bork was, no question about it, very conservative. He told me privately—I can now say this—he is so conservative that he is against nude bathing because he thinks it will lead to dancing.

"Pat Schroeder cried when she announced that she wasn't going to continue her campaign. I don't know about you, but I tend to cry when I see those who are left in.

"I'm inclined to think the new dream ticket would be Pat Robertson and Ollie North. Praise the Lord and pass the ammunition."

CENTRAL PARK IN THE early morning has a mystical quality, Kati Marton and Peter Jennings were noticing as they walked slowly together across the park toward their East Side appointment on this sunny October day.

God, what a beautiful skyline.

Look at how the leaves have changed.

"But I think you're really a nomad," Kati said to her husband as they walked. "I think you're not really a part of New York . . . not really."

Perhaps she's right; this Canadian-born man, who is still not an American citizen, feels no more a part of New York than he did in Beirut or London, and still sees himself living in a faraway land—China, perhaps, or Africa. After all, they have lived here for only four years, too little time to call this their permanent home.

And yet they are very much a part of the city's social scene. They count among their friends Lazard Frères banker Felix Rohatyn, movie director Alan J. Pakula, Random House editor Peter Osnos, writer Peter Maas, and P.R. man John Scanlon. Jennings sometimes plays in the media-heavy Sag Harbor softball game, where developer Mort Zuckerman pitches to Carl Bernstein and Avery Corman. They have a popular New Year's Eve party every year in the Hamptons. Jennings puts on a kilt.

But to Marton, something else goes with the job, something painful and unnecessary and wrong—and it goes with their membership in the tight-knit world of journalists, businessmen, and celebrities who spend time in the Hamptons.

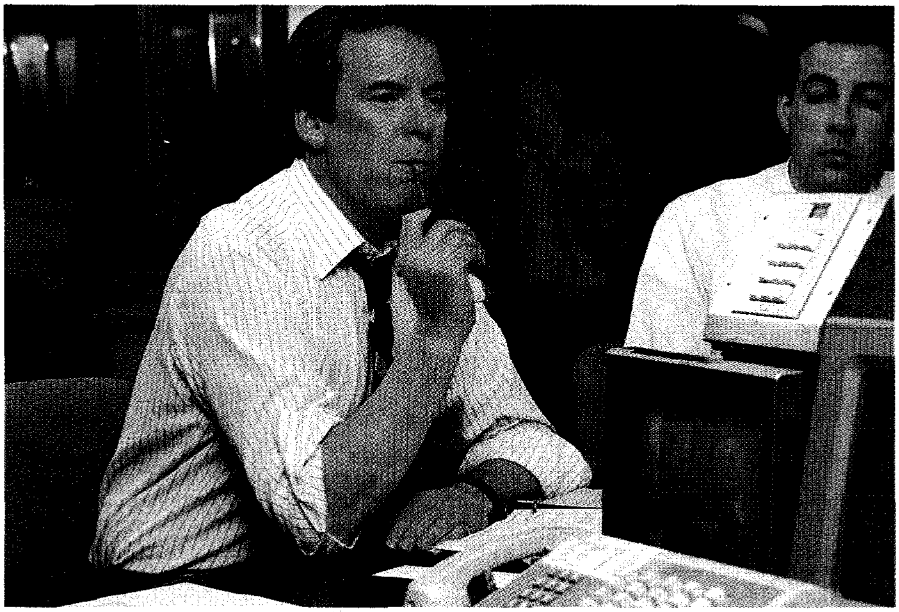
"I didn't understand what it meant to be a famous person, to be in this overheated hothouse," Marton said the other

Photograph by Anthony Savignano/Ron Galella.

LIFE AS FATHER: *Longtime friends of Jennings say that the children changed him. Once a gadabout, he became a doting father who ran home from work as soon as he could to be with them.*

morning in an office at Columbia University, where she's working on a book on CBS newsman George Polk, who was killed in Greece. "We were flattered by the attention. But we didn't fully understand the effect it had on us."

Marton and Jennings met when ABC News hired her from a local Philadelphia station in 1977 to be its correspondent based in Bonn. She went to London for some training and fell in love with Jennings, who had divorced his second wife. On their first date, after walking out on a second-rate Portuguese ballet company at intermission, Jennings and Marton decided to have children; by their second date, they had decided to get married. For Jennings, the decision to become a father meant a permanent change in attitude. The Jenningses were married in 1979. By 1982, they had two children, Elizabeth and her younger brother, Christopher.



THE FINAL COUNTDOWN: *Adding last-minute touches.*

Longtime friends of Jennings say that children changed him. Once a well-known rake, Jennings became a doting father who ran home from work as soon as he could to be with them. "He is wonderful with them. You can just see the glow in him when they're around," says John Scanlon.

After their marriage, Marton left ABC to become a writer—and in only a few years became a respected author. Her first book, a biography of Raoul Wallenberg, earned rave reviews; her second, a novel loosely based on her own life as a daughter of Hungarian refugees, *An American Woman,* has just been published. In the process, friends say, Marton became concerned with maintaining her own identity in the face of her husband's ever-growing fame.

Whatever the reason, on Bastille Day last summer, New Yorkers read the following piece of news in Liz Smith's *Daily News* column:

"BAD NEWS: Peter Jennings, the ABC ace news anchor, and his wife, Kati Marton, the distinguished author, are separating after 8 years of marriage and two children. I recently extolled them in this column as a perfect couple. Well, I still think so. All their friends hope this is just a temporary situation."

What made the experience so painful for the couple was the public gossiping. Items appeared in print about the ongoing status of their marriage, and as Marton puts it, "I spent most of my time working the phones." Meanwhile, Jennings was particularly busy at work—his contract was running out, and with the Iran-*contra* hearings, he was on the air for several hours a day. Suddenly, he was a celebrity in the midst of journalists with a tendency to talk—and talk they did.

Stories circulated about Jennings's flirtatious style. Suddenly, the meaning of things changed; observing Jennings as his eyes followed an attractive woman down a Washington street one fine fall day—and as he remarked, "My, that woman is overdressed"—it was impossible not to think of it as something more meaningful than it probably was. Suddenly, the couple's private feelings were no longer a private matter.

"For some people, we were red meat, people to cackle and gaggle over," Kati Marton says now. "We learned who our real friends were."

As of today, Jennings and Marton live together under the same roof. She meets him for lunch at the ABC cafeteria. She goes with him to a screening of *Cry Freedom* and to dinner with its director, Sir Richard Attenborough. When he gets home from work, she greets him with a smile, a kiss, and the words "Hello, sweetie pie." They order Chinese food and sit around the kitchen table—with the children—eating spicy dishes out of take-out boxes. She sips a glass of white wine; he, a glass of Stolichnaya. After he has put his son and daughter to bed, he comes back into the kitchen, puts his hand gently on her back, and smiles.

A FEW MINUTES LATER, AS Marton loads the dishwasher and Jennings pours another glass of vodka, he starts to tell a story.

It begins with Marton entering a British hospital, about to have their first child. She is in the operating room, and Jennings is allowed to join her. The couple feel strongly that they don't want any pictures or videotape of their daughter Elizabeth's birth; they just want to be able to remember it. But in his pocket, Jennings has a tiny cassette recorder—and just as Elizabeth is being born, he switches it on and records her first sounds of life.

"Oh, it was awful," Marton interrupts with a smile. "All you could hear was me making all sorts of noise."

Jennings ignores her and goes on with the story.

"After Kati went to sleep," he says, a smile beginning to appear on his face, "I went out to a telephone booth and called my mother.

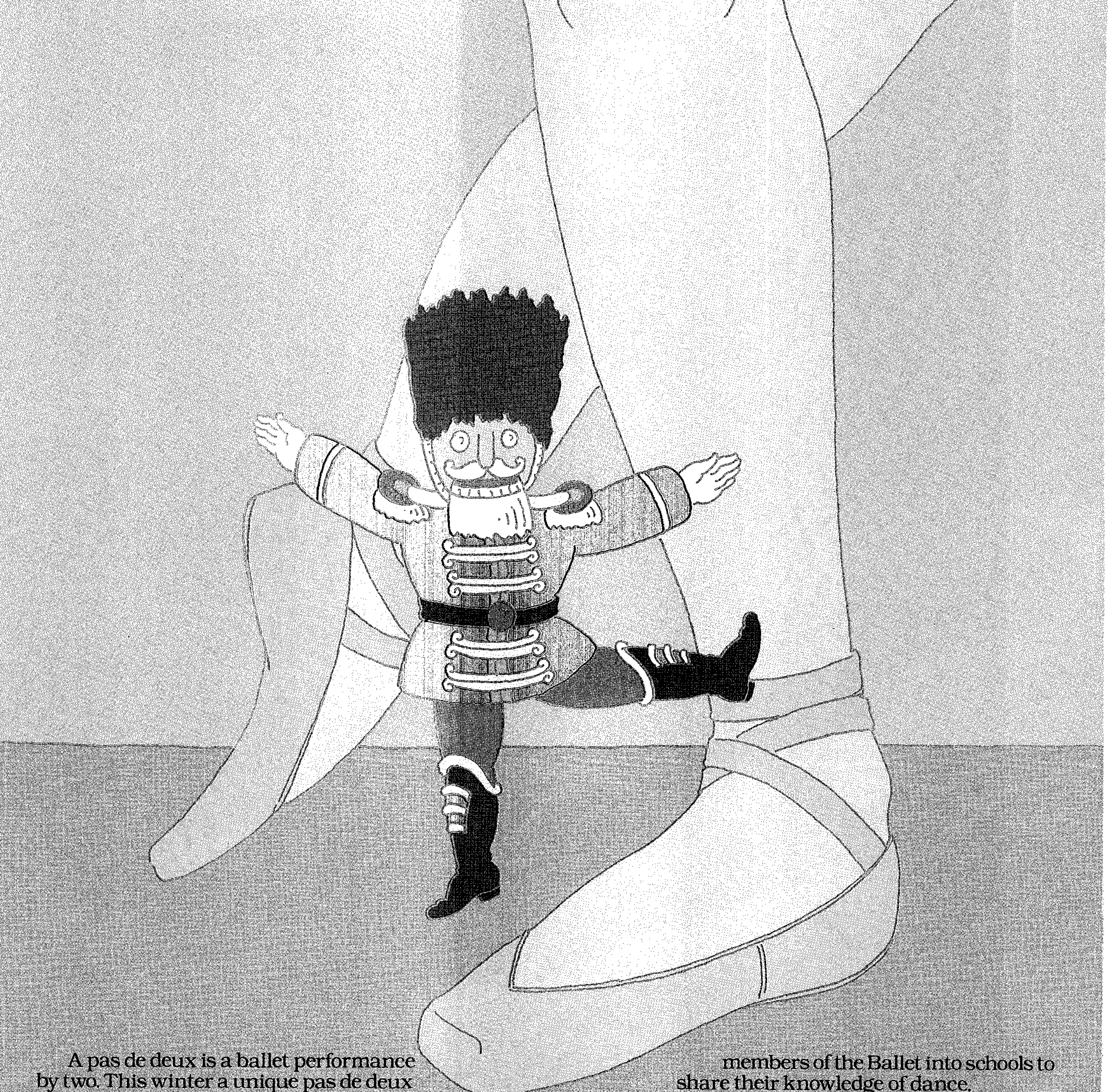
"Once I have her on the line, I don't say anything at all. I simply take the tape recorder, hold it up to the phone, and play for her the sounds of the birth." He pauses for a long moment, and then flashes a smile so broad his entire face crinkles up. "By the time the tape is through and I pick up the phone again, she's hung up and left for the airport."

Boy, I thought. This man *really* knows how to deliver the news. ■

Photograph by Frank Fournier/Contact Press Images.

Pas de Deux

NEW YORK TELEPHONE AND NEW YORK CITY BALLET PERFORM TOGETHER.



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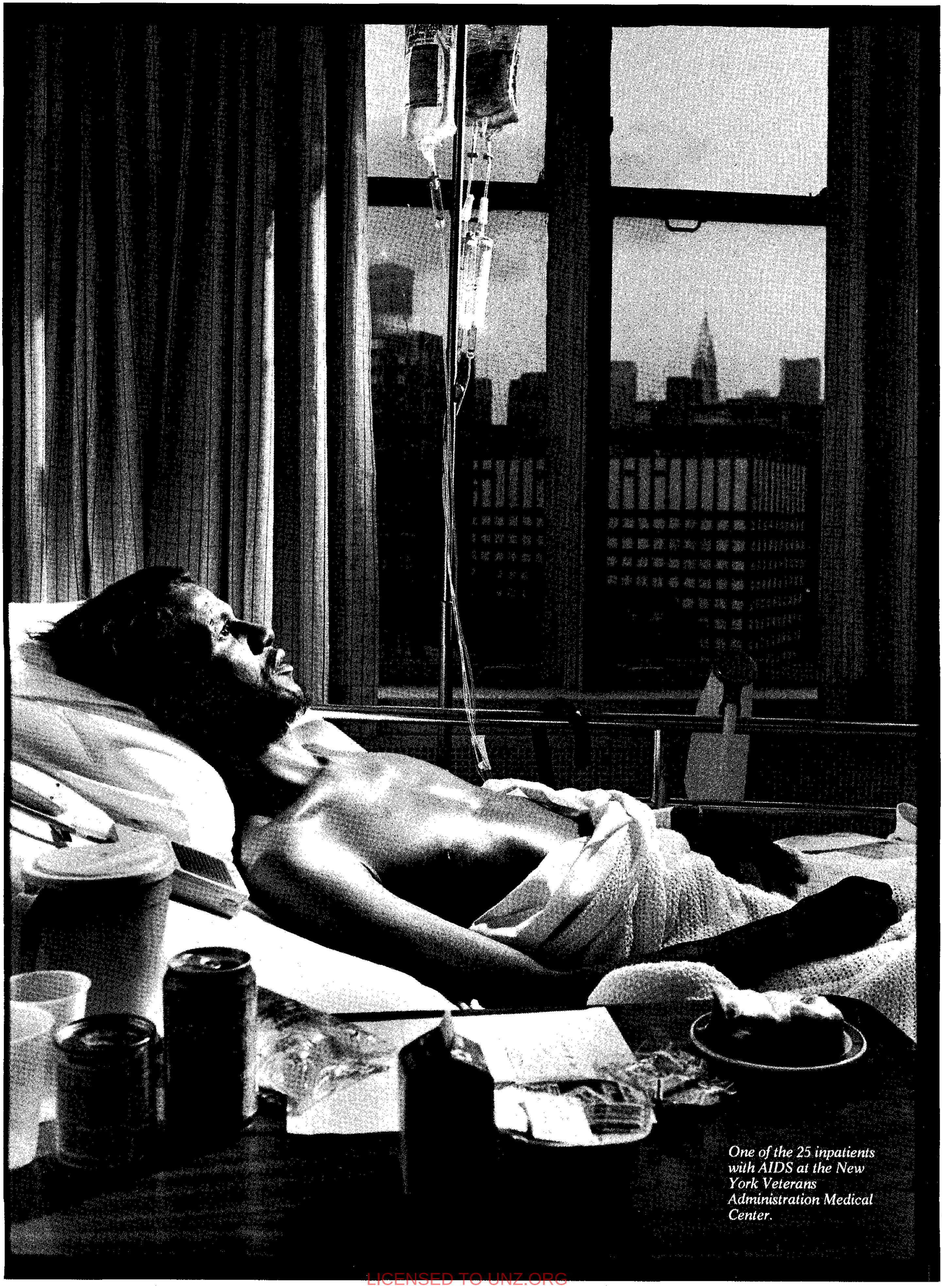


One of the 25 inpatients with AIDS at the New York Veterans Administration Medical Center.

Contact Press Images

PHOTOGRAPHED BY ALON REININGER

AT THE V.A. HOSPITAL, VETERANS BATTLE A NEW ENEMY

REPORT FROM THE FRONT

BY PATRICIA MORRISROE

"I didn't know anything about drugs until I went into the Navy. When I was in Vietnam, the guys on the ship were doing everything they could get their hands on—marijuana, hash, opium, Thai stick, pure heroin, acid. I remember watching the planes drop the bombs and not knowing if it was real or not. We were all tripping at the time.

"When I got out of the Navy in 1974, I stopped doing drugs, except for snorting heroin. Then I met this girl and we got married, but she was doing even more heroin than me. Snorting and skin-popping. In 1979, me and my wife broke up, and I moved in with my sister. A friend of hers dealt drugs, so she and my brother got into it real bad. Coke, heroin, they were injecting it through the vein. At the time, I was working as a school safety aide, but I quit and began doing it, too. For about a year, none of us had jobs, so me, my sister and brother—we'd just sit around and do drugs.

"Then I met this other girl in 1983. She was eighteen, and we had a daughter together. I stopped shooting up and went into auto parts. But then she got heavy into heroin and went off with somebody else. That was in the spring, 1987. So I moved in with another sister, only the guy she's living with is a drug dealer, so I started doing drugs again, sharing needles.

"Now I've got AIDS and my brother and sister have AIDS. And I'm worried about my wife and baby. She's sharing needles and sleeping with a lot of guys. She lives in Brooklyn somewhere, but she doesn't have a phone and nobody knows where she is. I'm going to look for her this afternoon. Maybe just take the train to Brooklyn and walk up and down the streets and call her name."

THE MAN IS A PATIENT AT THE NEW YORK Veterans Administration Medical Center on East 24th Street. He is 36 but looks much older. It's not so much his appearance—AIDS has yet to show its devastating effects—but his eyes are lifeless, like those of someone who has seen too much and suffered too long.

For the medical staff at the hospital, it is a familiar look. More and more, they are treating veterans with AIDS—a seemingly endless procession of sick and dying men. Seventy percent of the hospital's AIDS patients are black or Hispanic, and 47 percent are intravenous-drug users. Some became addicted in Vietnam and have continued to use drugs. Others have struggled to kick their habit, only to wind up with AIDS. Even worse, they've sometimes passed on the virus to wives and children. "What you have is a continuing series of tragedies that have grown out of Vietnam," says Dr. Norton Spritz, chief of the hospital's medical service. "One third of our AIDS patients have nowhere to go once they are released from our care. It's a very big problem."

OUTSIDE THE HOSPITAL, there is a bronze plaque that reads, TO CARE FOR HIM WHO HAS BORNE THE BATTLE, AND FOR HIS WIDOW AND HIS ORPHAN. Gay men and drug addicts, many of whom fought for our country, are now facing their mortality in seedy welfare hotels or on city streets. Some feel totally abandoned by the government. Vietnam was bad, coming home was worse, and now AIDS is finally finishing them off.

"Sometimes I just sit in my room," one veteran told me, "and watch the day blur and the light get dimmer, and I ask myself, 'Whatever happened to my *life?*' "

For these people, AIDS is not *the* tragedy, merely the final one. "The patients have incredibly complex social lives," says Dr. Paul Casadonte, a psychiatrist at the hospital. "Sometimes you wonder how they've survived at all." Casadonte worked on a study that evaluated the level of stress and anxiety among 50 veterans who were tested for the virus. What was interesting, he says, was the relatively easy adjustment of those who were

BAD NEWS: *For these men, AIDS is not* the *tragedy, merely the final one. "I've been to Vietnam," said one. "I've been shooting drugs my whole life. So now I've got AIDS. Should I expect anything else?"*

positive. "There was very little anger," he says. "No banging of heads, or shouting 'Why me?' These guys felt they were already at the bottom of the barrel, so they expected the worst. As one man told me, 'Look, I've been to Vietnam. I've been shooting drugs my whole life. So now I've got AIDS. Should I expect anything else?' "

Gay veterans, who make up 43 percent of the hospital's AIDS patients, are confronted with different problems. It is hard being gay in the macho environment of the armed services; it is even worse to be a black, gay veteran with AIDS. "It's a stigma within a stigma," says one veteran.

"In a way, drug addiction is less threatening to some than homosexuality," says Lloyd Moore, the AIDS social worker at the hospital. "Some of the gay patients don't like to discuss their risk group. They'll tell me, 'It's a mystery how I got it.' "

"You get thrown out of the service if you're gay *or* a drug addict," says Everett Chasen, regional director of public information for the Veterans Administration. "So the AIDS issue is delicate all around."

So delicate, in fact, that the V.A. hospital had a hard time getting money for a special AIDS unit. The hospital handles about 25 AIDS inpatients at a time and more than 100 outpatients, and the incidence of drug addiction among younger veterans means the situation will only get worse. In 1988, the hospital expects to treat three to five new patients a week; now it is treating two or three. "At the start, there wasn't a great deal of enthusiasm in Washington," says Sanford Garfunkel, the medical center director. "Finally, we said, 'Look, we've made the decision. We're going ahead.' Within two weeks, they gave their approval, and told us to make the unit first-class."

The V.A., which is the largest health-care system in the country, ultimately provided about $2.3 million for a unit that will have sixteen inpatient and six outpatient beds. Doctors are grateful for the new facility, although one admits, "Twenty-two beds is a little optimistic."

The unit is still under construction, but it should be ready next month. "We're going to invite Madonna and Elizabeth Taylor to the grand-opening ceremony," says Leo Marinacci, who handles the hospital's public relations. "Maybe Nancy Reagan will come. . . . I don't know about the president."

For now, the AIDS patients are spread out over several floors and are treated by doctors and nurses from the infectious-disease section. The chief is Dr. Michael Simberkoff, who is assisted by Dr. Wafaa El-Sadr, Dr. Alma Richmond, Dr. Phyllis Flomenberg, and Dr. Gigi Diamond. The hospital has been involved with AIDS from the beginning of the epidemic. In 1979, Dr. Susan Zolla-Pazner, chief of immunology, was one of the first to study the connection between Kaposi's sarcoma and AIDS. Since then, the hospital has treated almost 400 AIDS patients.

'YOU NEVER FORGET ANY of them," says Dr. Gigi Diamond, who was chosen to head the new AIDS unit. "You think you will—but you don't. I still remember one of my first cases. He died on Christmas Day. I had to go to the autopsy and I thought I was going to vomit. Two days before, I was talking to him, and all of a sudden I was watching him being ripped open. It was horrible."

Dr. Diamond is making her rounds on a Monday afternoon. She is just over five feet tall and has short hair and childlike features. Her hands are particularly striking; they look as though they should be holding a toy stethoscope instead of a real one. But Diamond is 33 and the mother of a six-month-old son.

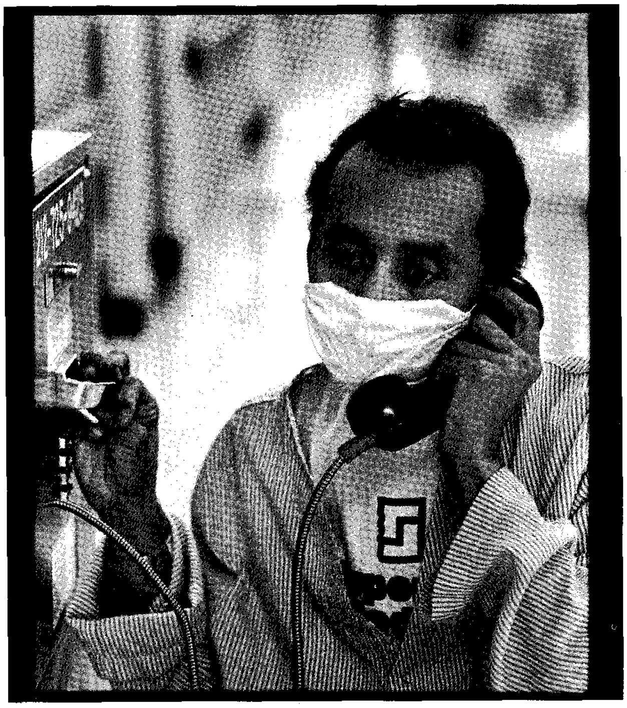
She grew up in Stuyvesant Town, just a few blocks away from the hospital. Now she lives there with her husband, an oncologist. Diamond, who wanted to be a doctor from childhood, spent four years studying medicine in Spain. She describes that period in her life as "extremely draining." She had to take complicated science courses in a foreign language, and she was homesick much of the time.

Now Diamond is an "FMG"—a foreign medical graduate—and she perceives the label as something of a stigma. "As an FMG, you have to work harder to prove yourself," she says. But her education has been a big help at the V.A. hospital. She speaks Spanish, as do many of her patients, and she seems to intuitively understand their sense of loneliness. She is an outsider relating to outsiders, and it works very well.

Nevertheless, dealing with AIDS patients has taken its toll. There was a time when death seemed to be the only topic of conversation at dinner. "My husband would talk about his cancer patients, and I'd talk about my AIDS patients," Diamond says, "and we were practically heading for a divorce." Now they don't bring their work home. Or at least they don't talk about it. "There won't *always* be AIDS," she says.

Diamond is checking in on Twelve West—a section patients have dubbed "the zoo." The ward is overcrowded and has a *St. Elsewhere* shabbiness; the curtains that separate the beds look like faded dishrags, and patients wander around in pajamas that are ripped and stained. The pajamas bear the logo PROPERTY OF THE VETERANS ADMINISTRATION. "They got nicer ones at Attica," says one patient.

Behind one of the curtains, a thin black man who is recovering from *Pneumocystis carinii*—a virulent pneumonia—stares into space and beats his chest with a clenched fist. When he sees Diamond, his face lights up. "They tell me I'm going to be released

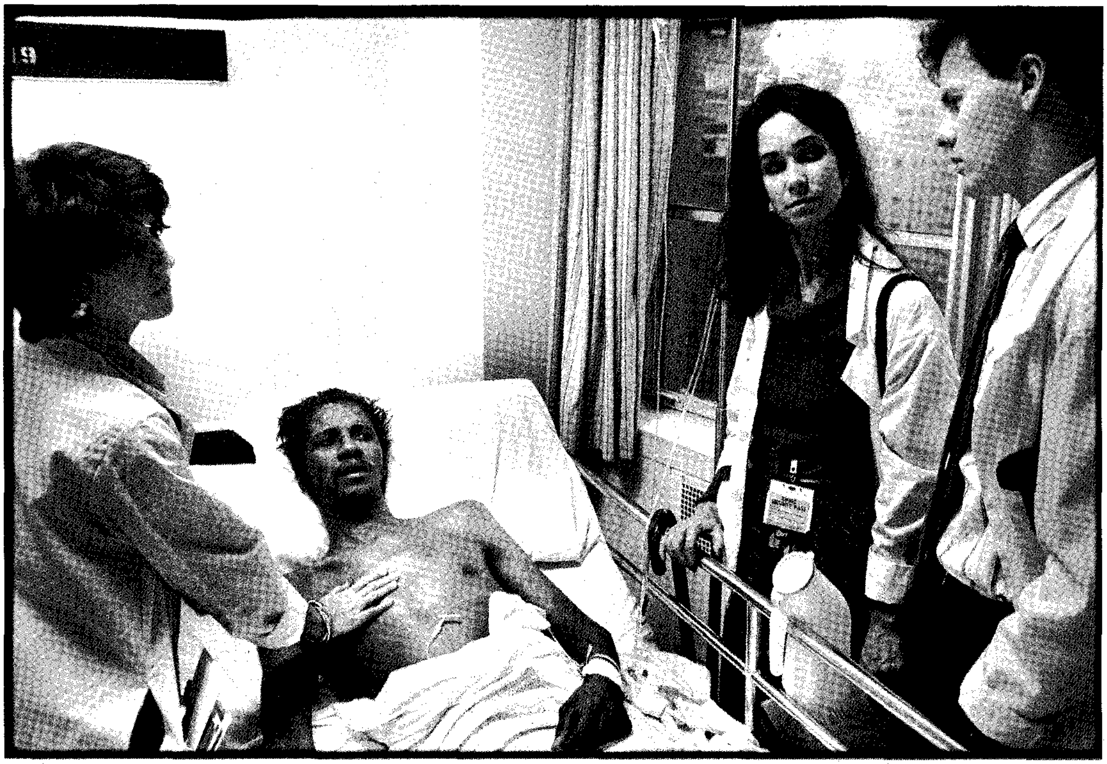


KEEPING IN TOUCH: *An AIDS patient with tuberculosis.*

soon," he says. "When I come back for checkups, will you please be my doctor. *Please?*" Diamond says she will try, and the man smiles and closes his eyes.

As Diamond steps into the main corridor, she sees another patient coming toward her. At first, he seems like an apparition: The man is extremely thin and his cheekbones cut into his face at sharp angles; his voice is hollow and his message seems to echo down the long corridor. "I'm in pain," he moans. "My bones ache. . . . I can't sleep. . . . Help me."

Diamond listens sympathetically and then makes a note to increase his methadone. "It's hard when they're drug abusers," she says. The man recently tested positive for the AIDS virus, and later someone will have to tell him.



ROUNDS: *"You never forget any of them," says Dr. Gigi Diamond (left), with a patient and trainees.*

The next patient is not in his bed, and nobody knows where he is. "So what happened to Mr. Smith*?" Diamond asks the house staff. "He could be anywhere," a nurse says. Diamond describes Smith as "very streetwise." Not long ago, he walked out of another hospital in his pajamas, and Diamond says she wouldn't be surprised if he had gone home, although she's not sure where home is, or if there is one.

"Hey, looking for me?" a voice calls out. Smith is casually walking down the corridor pulling a rack with his IVs hanging from it. Smith, who doesn't have any teeth, tells Diamond he feels great, although he's got tuberculosis and seems pretty shaky. When I ask Diamond about his risk factors, she says, "All of the above. He's bisexual, a drug abuser, and he sleeps with prostitutes. I think he also had a blood transfusion."

Midway through the rounds, Diamond is paged and makes an emergency visit to another floor. An AIDS patient has suddenly become violent and has threatened the staff with his knife and fork. He won't listen to anyone except Diamond. "The poor man totally freaked out," she tells me. "He tried to remove his IVs because he couldn't understand why needles were in his arms. I gave him a sedative, and later he apologized."

Every day, little dramas. One patient debates whether he should be kept alive through artificial means. Another takes the situation into his own hands and tries to slit his throat. Several weeks ago, an AIDS patient was arrested by the police. "He was threatening to bite the nurses," says Diamond. "Later we found out there was a warrant out for his arrest." New York City detectives couldn't come into the hospital because they can't make arrests in a federal building. "They wanted *us* to escort him downstairs," says Diamond. "I don't know . . . sometimes you just have to laugh. Or else it's unbearable."

'I was drafted in the early sixties and sent to Germany. It was at the beginning of the Vietnam buildup. I worked as a clerk-typist for a colonel who spent most of his time drinking in the officers' club. I did his work for him, and he kept me from going to Vietnam four times.

"After the Army, I lived in Paris and wrote a play. There were about 500 Americans, and we all knew each other. There were jazz musicians, writers, artists, models. It was wonderful. Then I moved to New York and got a job at Brooklyn College, where I taught a course called 'The Drama of the Black Man in America.' After that, I went to Washington and worked as a lobbyist against apartheid.

"A few years ago, I decided to write my novel; I got a grant and moved to New York again. I took a room in a hotel at 25th Street and Third Avenue, and I'd get up at six every morning and write. Then I got pneumonia, and the V.A. hospital was right down the street. In May, I found out I was positive on my HIV test. I couldn't believe it. I'm bisexual, but I'm hardly promiscuous. For a while, I thought about killing myself, but I didn't know how. I've always hated guns.

"My whole life, I've been ashamed. I guess I've always been out of place. A bisexual in a heterosexual world. A black in a white society. I didn't even fit in in the black community where I grew up; I was too middle-class, had too much money. So now I've got this disease, and it's hard not to feel you've been bad, and that you've done something wrong. But what have I done? I'm only guilty of being human."

WE'RE SITTING IN THE HOSPITAL CAFETERIA; I'm eating a stale bagel and French fries that taste like milk of magnesia. James is simply drinking coffee, because he already knows what to expect from the food. He is 50, a tall, elegant-looking black man with pale-green eyes and graceful hands. He's been in the hospital for over two months, staying on the fifteenth floor, where they keep patients with no place to go.

James tells me that his grant ran out and that he doesn't have money to pay for his room at the hotel. His family lives in Chicago, and he has no friends in New York. A few months ago, his mother, who is 80, sent him $1,000, but he doesn't want to ask for more money. So now he's

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**The names of the patients have been changed to protect their privacy.*

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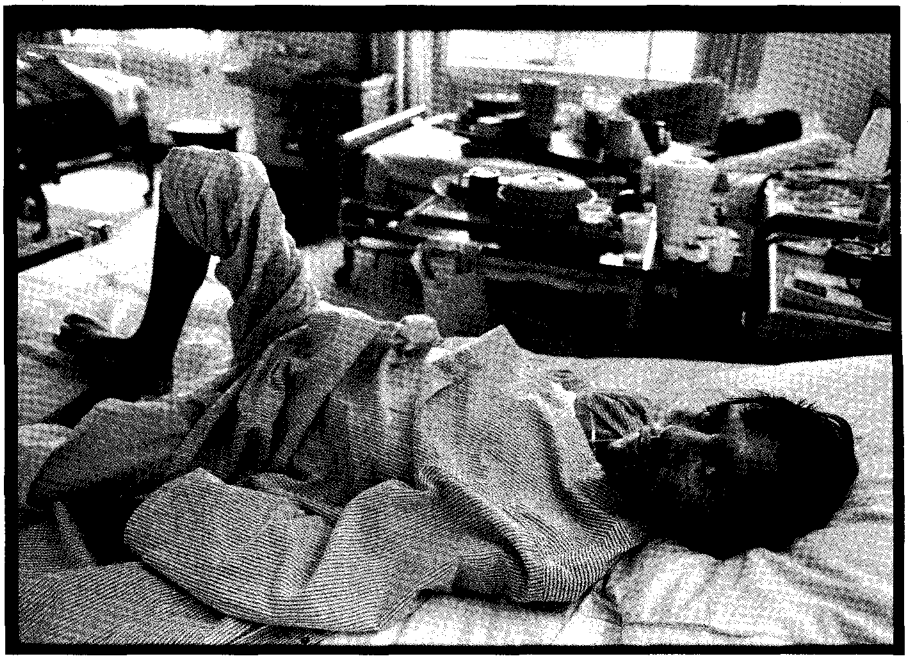
PARANOIA: *"I've got this theory about AIDS," one man tells me. "It's a governmental plot to exterminate the undesirables."*

living upstairs, trying to write a magazine article on what it's like to have AIDS. He's having difficulty putting it into words.

He says the "American male condition is a pack of lies," and that more men are bisexual than let on. "In the black society there's so much false macho-ism it's sickening. When my brother was little, my father took him to a whorehouse, because that was the mark of a man. That's okay, but it's wrong to be bisexual. So men hide it. I've been involved with married men, and I say to them, 'Do you ever think of your wife?' Now, with AIDS, you can't hide the double standard any longer."



WARD ZONE: *"It's awful to see your patients go downhill," says one doctor.*

"It's true that a lot of men are hiding their bisexuality," says Diamond. "I see it at the hospital all the time. It's devastating for their wives. I had one patient whose daughters were hysterical when they found out. His wife wanted him to die. She told me, 'I just want him out of my life.' "

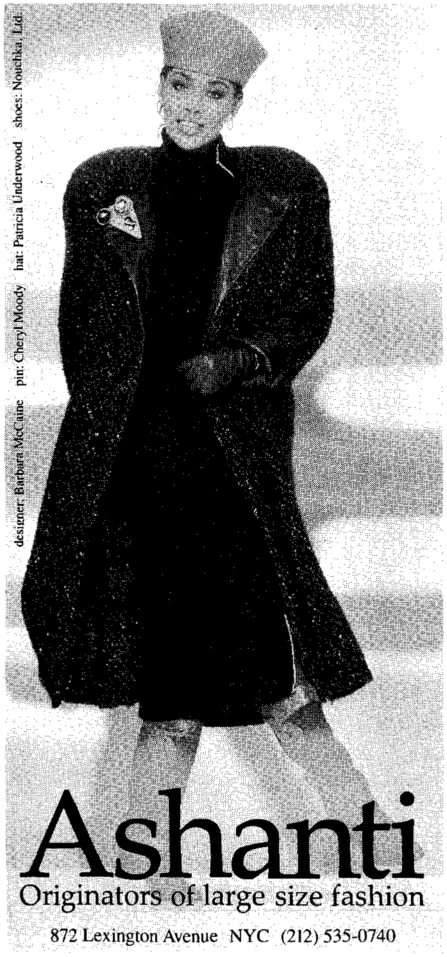
'I was in the Army from 1977 to 1980, stationed at Fort Bragg, North Carolina. There was a lot of racism. They didn't like Puerto Ricans, and one day I was gang-raped. I took ten showers, I felt so dirty. I was afraid to tell my wife because she'd recently lost her brother. The cops shot him in a gas-station holdup in New Jersey.

"On my birthday, June 15, I tried to kill myself in my Chevy Nova, but I saw an image of my daughter and I couldn't do it. Here's a picture of her receiving the sacrament of confirmation. I was brought to a hospital in Augusta, Georgia, and diagnosed as a paranoid-schizophrenic. My wife was afraid I was homicidal and left me.

"I came to New York and tried to jump off the Chrysler Building, but I couldn't do that right, either. For two years, I was catatonic, living with my parents. Then one day, I had a dream that B. F. Skinner took me to the moon and said, 'Do you want to be a catatonic all your life? Study my books, read about behavior modification.'

"Then Skinner told me, 'You need a girl,' and I said, 'But I hate women because of my wife,' and Skinner told me, 'Go to a topless bar, look at a pretty woman, and repeat, "She is beautiful, she is beautiful."' So I fell in love with Maria, a topless dancer from Brazil. We were happy, but then I stopped taking my medication, and the voices said, 'Kill Maria.' I said, 'Maria, I love you, but you have to leave.' So she left, and I was alone again.

"One day, the voices said, 'You're Superman; throw yourself in front of a car.' So I did, and I shattered my tibia and fibula. Here's the scar. But eventually, I got better. Now I take fifteen pills a day, including Librium and Elavil. I'm even getting my master's in psychology at Long Is-



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land University. I felt pretty good, and then I got the call. May 17, 1987, at 7:30 a.m. 'You had a blood transfusion in 1984,' the doctor said. 'The donor was carrying the AIDS virus.'

"I had no reaction."

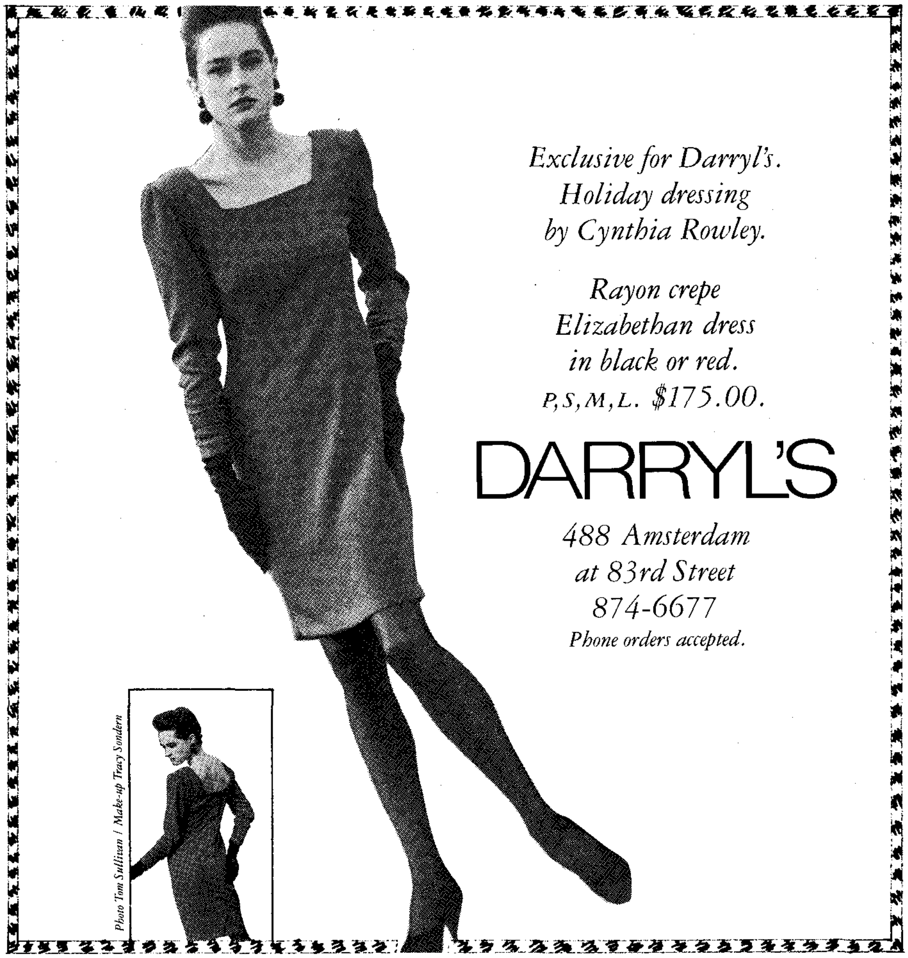
HE SHAKES MY HAND AND GIVES ME A pen as a gift. Mine has run out of ink; later, I throw the pen away. Something tells me it's unlucky, although I realize that's ridiculous. It is hard to come to terms with so much suffering. "You never do," says Dr. Wafaa El-Sadr, who is treating the man in the AIDS outpatient clinic. "Some of the patients are so eloquent, and there's so much depth to their pain. People think drug addicts would rather get AIDS than get a job. But I've treated many who are employed, and who are very caring human beings. They worry about their children, they use condoms. AIDS is a disease that makes you re-examine your prejudices; almost nothing is what it seems."

Dr. El-Sadr, who is 37, is from Egypt; she came here ten years ago, she says, because "my life seemed to be on a predetermined path. I wanted to take some chances, to become a person of the world. That's why I got involved in infectious diseases. They're the great killers everywhere."

But Dr. El-Sadr didn't think she'd be dealing with a disease like AIDS, at least not on a daily basis. "In a way, AIDS is fascinating," she says. "You get to see a tremendous variety of infections that everybody had forgotten about. But we are also trained to have cures, and with AIDS it's very frustrating. It's awful to see your patients go downhill, to see the disease progress and to know there is no way of stopping it. You have to give the patients hope when sometimes you feel there is no hope."

ON FRIDAY MORNINGS, THE infectious-disease staff holds a clinic for outpatients with AIDS and AIDS-related infections. Some patients are involved in a trial study of the drug AZT, which has been approved by the Federal Drug Administration only for AIDS patients with certain conditions. Fifty percent are getting the drug, and the rest are taking placebos. Nobody, including the staff, knows who is getting what, although everybody hopes he's on AZT.

The patients sit around and compare notes; several have blackened fingernails, and they think that's a sign they're on the drug. AZT must be taken every four hours, which means the patients have to wake up in the middle of the night. It's hard to think of doing that for a placebo, but most of the patients are philosophi-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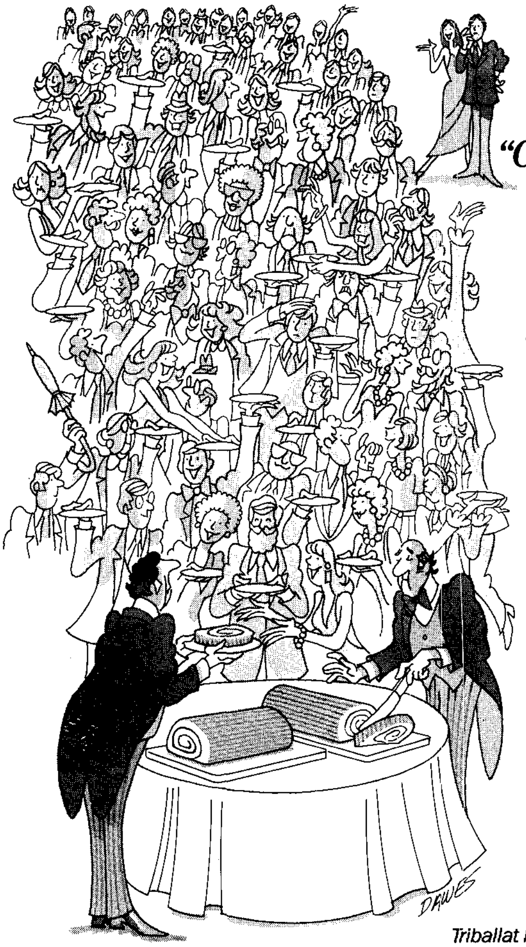

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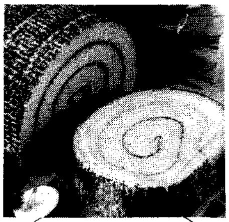
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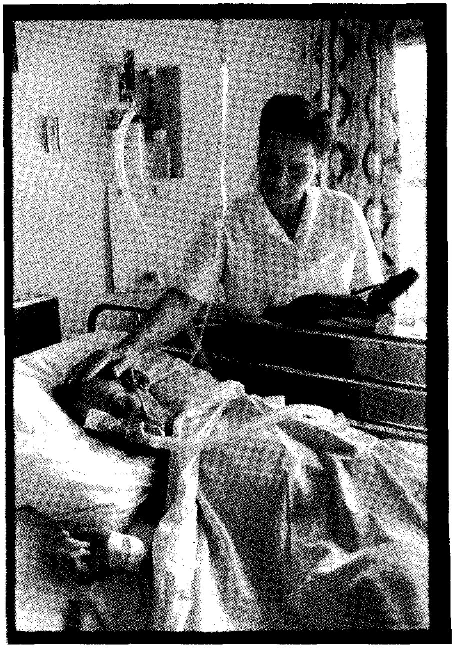
cal about it. "At least this way, I have a 50 percent chance of getting it," says one man, "which means I have a 50 percent chance of living six months longer."

It doesn't seem like much, but it is. "When you're sick, you become grateful for a lot of things," says another man. He shows me his special AZT pill case with a built-in beeper that goes off every four hours. "You can get it at Radio Shack."

Except for the fact that many of the patients are dying, the room could almost be a dental or dermatology clinic. People are sitting in beige-and-chrome chairs, reading the sports pages of the daily papers, discussing the Mets and the Giants and whatever else men discuss when they talk about sports. There is something so routine about it that it's easy to forget why they are here. Until, of course, you talk to them.



COMFORT: *A mother visits her son.*

"I spent two months in Vietnam," an intense dark-haired man tells me. "I was badly wounded and got out with an honorable discharge. Then you felt hated when you got home. People wouldn't talk to you. They said, 'Hey, you're a killer.' It was pretty lousy.

"So when I got the virus, it didn't come as a big surprise," he says. "Things hadn't been going exactly great. I felt sick and developed a bad case of shingles. They wanted to put me on this trial AZT thing, but I said, forget it. You have to take the stuff every four hours, and basically I don't care that much if I live or die."

He moves closer to me and confides in a whisper, "Listen, I've got this theory about AIDS. The disease is man-made. It's a worldwide governmental plot to exterminate the undesirables. They want to commit genocide on us."

Dr. El-Sadr tells me she hears this theory regularly. "There's a lot of distrust of the government," she says. "One of my patients said, 'I was in a plane dropping bombs on Cambodia when the government was saying we weren't *bombing* Cambodia. So why should I believe anything they tell me about AIDS?' "

"People devise these theories to help them cope with their illness and their feelings about themselves," says social worker Lloyd Moore. "They unfairly blame themselves for being gay or being a drug addict. Some feel so bad about their deteriorating condition, they just lay in bed with a blanket covering their head. So I talk to them while they're under the blanket."

A man who is a pimp snores loudly in his chair; he's got AIDS and is an active drug user. "We try to gradually detox patients," says Moore. "Of course, some of them immediately go back to drugs. But I've also seen remarkable recoveries. They get involved in methadone programs because they want their lives to be more meaningful. Suddenly, the world looks different to them, and they begin to appreciate things they never thought of before. It is one of the paradoxes of the disease."

Moore has been working with AIDS patients for sixteen months and says he is constantly amazed by their courage. "Many of the veterans come to the clinic just for the human contact," he says. "They feel some of the other agencies are too middle-class and wouldn't understand their life-style. There's a lot of camaraderie and sharing. As veterans, they already have a common bond, and now they're drawn together again by AIDS."

Moore introduces me to one of his favorite patients, a man in his mid-fifties who spent twenty years in the Marine Corps. Before he retired as an officer, he saw active duty in both Korea and Vietnam. "Yeah, I dinged a few," he says, "but basically I was always a civilian at heart."

The man doesn't admit to being in any risk group and says he doesn't know how he got "the Ailment." But he's trying to cope the best he can; he says he enjoys coming to the clinic because he views the patients and the staff as "family." Every day he tries to walk two miles and sets a specific goal for himself, such as buying a compact disc of a Beethoven symphony or pricing a rug for his hallway. He tells me to smile because it takes only 25 muscles, instead of frowning, which takes 75. "I consider myself lucky," he says. "I got my pension, which is a lot more than a

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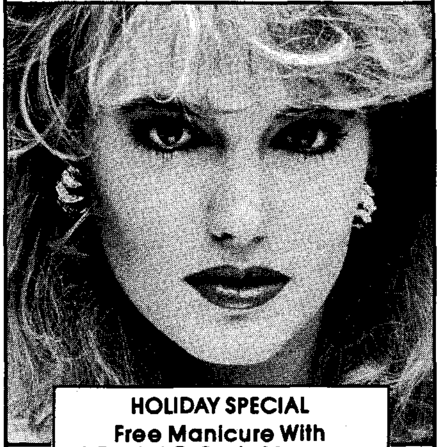

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lot of people got. And I've got friends, too."

When the man leaves, Moore says he worries about him. He's already had two difficult bouts with pneumonia, and Moore is afraid that when he finally grasps the full impact of the disease, he may have difficulty coping. "I don't know about the friends," Moore says. "When he was in the hospital, nobody visited him. I'd hate to think he was sitting home alone. I don't know . . . every day I wonder if I've made the right decision about doing this kind of work. I think about the patients all the time. I find myself asking a lot of questions, like, Is there a God?"

'I was in the Army from 1975 to 1980. They were the best years of my life. After the Army, I got a job at Manufacturers Hanover, but I blew it. For the next few years, I drifted. Never held a job longer than six months. Mostly, people took care of me. I'd have sex with anybody who'd give me a hot meal.

"In 1984, I got a job as a D.J. at a bar on the Upper West Side. Along with music comes drugs. People would come into the D.J.'s booth and give me capsules of coke for playing a record. Then I got into crack; I did it every day for two years. But after a while, the drugs started interfering with my job, and I got fired. The only place that would give me work was McDonald's; I worked the freezer, putting hamburger in, taking it out. That's how I caught pneumonia.

"My best friend died of AIDS in March. Maybe I got it from him, but I don't want to cast any blame. He's dead now, but he did have pneumonia. I thought it was just a respiratory thing from doing too much crack. He didn't mention AIDS, although we were lovers for eight years. We were talking together the night he died. I took it very hard.

"In April, I was dancing in a Brooklyn disco when it felt like my chest had collapsed. I took the subway to the V.A. hospital and I was diagnosed positive for the virus. I stayed for nearly two months—21 days in order to treat my pneumonia, and the rest because I had nowhere else to go. My brother wouldn't take me in; he said he wanted to protect his fiancée. I can understand it. I wouldn't take me in, either.

"I got a room at a welfare hotel on West 38th Street through the Crisis Intervention Center. The place is filled with drugs and prostitutes. When I complained, they put me in a city shelter, but I couldn't eat because the people smelled too bad. I stayed there for five days and then went back to the welfare hotel. I've got crack dealers living on either side of me. But I'm not doing drugs because I don't have any money. I owed one of the guys $140, and two weeks ago, he came into my room and

held me up at gunpoint. He took $180 plus my Seiko watch. He said he was taxing me.

"After that, I was pretty depressed, so I slashed my wrists. I guess I wanted to be found, because someone saw me slumped on the bed, bleeding, and they called an ambulance. I'm not the suicidal type, but these are bad days."

IN A FEW HOURS, LEON IS BEING REleased from the hospital. He'll have to go back to the welfare hotel and he's dreading it. Leon is 28 and very thin; he looks even thinner because he's six foot four. Today, he is sitting in bed, wearing a white Helmsley Palace bathrobe. The robe was a gift from the man in the next bed. Leon tells me he doesn't have any friends, and when I suggest that perhaps he could keep in touch with the man who gave him the bathrobe, he looks thoroughly amazed by my optimism. "Whenever you like somebody," he tells me, "they live too far away."

Leon's mother lives in North Carolina, and she blames the illness on his lifestyle. Leon was raised a Muslim, and says he was "prohibited from doing anything—smoking, dancing, going to parties. No wonder I went wild later on."

In a few days, Leon has an interview at Bailey House, a nonprofit residence for AIDS patients, and he hopes they'll accept him. When Leon talks about Bailey House, he sounds like a child describing Christmas. "They got plush carpeting and modern bathrooms and a color TV with cable," he says. "Sometimes they serve a smorgasbord on the roof, and they leave the food out until eight o'clock, and you can keep on going back for more."

Leon's face clouds over when he thinks about the possibility of not getting in. "I don't want to die in that welfare hotel," he says. "By the way, am I getting paid for this?" When I tell him I can't give him any money, Leon says he doesn't think it's fair. "Why are you getting money from writing about people who are dying when the people who are dying get nothing?"

It's a good point, and I don't have an answer. I tell him something about informing the public, but Leon looks pretty skeptical. "I don't even have a winter coat," he says. "Is it cold outside?"

Unfortunately, it is, and I think about the coats in my closet, the ones I don't even like, and I wonder if I should give several of them to Leon. But I don't think Leon wants my coats; right now, he wants to die at Bailey House, where they have color TV and a smorgasbord.

Leon says he has wanted only two things his whole life: to dance on *Soul Train* and to get into Bailey House. "I never made it on *Soul Train*," he says.

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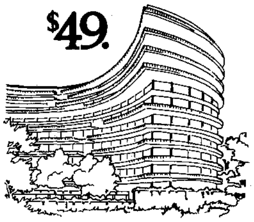

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ANOTHER FRIDAY AT THE clinic. I see the Marine Corps officer, and I ask him if he managed to get the rug for his hallway. He tells me he couldn't make it out of the house, and that suddenly he got very tired. "But I'm going today," he promises.

Leon walks in, wearing his pajamas under an olive sweater and pants. He had his interview at Bailey House and thinks it went well. Leon is back at the welfare hotel and complains to Lloyd Moore that they put all his clothes in the basement and nobody can find them.

The clinic is busy today—there are about 30 patients—and Diamond and El-Sadr look a little tired; several of the regulars aren't doing so well. "Sometimes you're afraid to see them," says El-Sadr. She greets a tall man wearing a baseball cap; he's come to the clinic with his wife and four-year-old son. He found out he was HIV-positive last New Year's Eve. "The people from the V.A. clinic in Brooklyn called up and said, 'We've got bad news,' " he says. "After that, we didn't feel much like celebrating."

The man, a former social worker, was addicted to heroin for fifteen years. "I was counseling runaways about drug abuse," he says. "Meanwhile, I was shooting heroin almost every day." One night, he overdosed in the bathroom, and his wife was shocked. "She's a country girl from the South, and she didn't know what to do.

"Five years ago, I said, 'Enough is enough,' and I got myself on methadone," he says. "We had a child together, and now I've got the virus. I don't want my wife or my son tested. I couldn't live with myself if they had it, too. But every time one of them gets a cold, my heart stops."

A few minutes later, I talk to a man who was wounded several times as a combat engineer in Vietnam. He has a chiseled face and a shy, reserved manner. As he talks, he fiddles with his bottles of pink medicine, placing them in a brown paper bag and then taking them out again. He has a hard time answering questions, and the interview is difficult. The man can't remember what happened between Vietnam and now; the only thing he says is "heroin," showing me the needle marks on his arms. The next word is "AIDS."

"I have a wife," he says finally. "And a daughter." His face begins to contort, and he fiddles with the pink bottles again. He tries not to cry, but he looks as though he's about to break into a million pieces. "I passed it on to them," he says. "When they went to get checked out . . . can you imagine how I felt? My wife left me and she took my daughter away.

Now I just sit in my bedroom with the door shut."

Dr. El-Sadr tells me the man has deteriorated badly in the past few weeks and that she's afraid he's suffering from AIDS dementia. "It's what happens," she says.

AT 12:30, THE NURSES CONDUCT a support group for AIDS patients. Today, there are about fifteen people, and before the session gets started, they all sit around and talk. "Now Cardinal O'Connor may quit the AIDS Commission," says one man, reading an article from the New York *Post*. "He says he's got other things to do. I don't know what he was doing on the AIDS Commission anyway. If it was up to him, we'd be exiled to Siberia."

"Okay, let's start," says Joan Kendrew, who was raised in Massachusetts and has a very proper manner. Kendrew tells me that sometimes it's hard for a white middle-class woman to relate to some of the patients. "When I told one man to use a condom," she says, "he accused me of trying to commit genocide on his race." Kendrew has been working exclusively with AIDS patients for several years; in 1984, she stuck herself with a needle when she was drawing blood, but she tested negative for the virus. When I ask how she manages to cope with the day-to-day tragedies, she says, "I go to exercise class every night to work off the stress."

There are a lot of complaints about the hospital from the group. A Vietnam veteran who recently returned from an AIDS march in Washington says a doctor hit his nerves twice when she did a spinal tap. "This same doctor wanted to do a bone marrow on me," says Leon, "but I say, 'No way.' So the staff called me 'uncooperative.' I may be sick, but I'm not stupid. What are we—guinea pigs?"

"That's exactly what we are," says a man with a bad case of herpes. "A few weeks ago I was in the hospital, right? And this intern comes up and says, 'Okay, you've got to make a decision. Do you want us to try to keep you alive by sticking tubes down your throat? Or do you want to die naturally?'

"I didn't even know I was *dying*," the man says. "So in five minutes I find out I have AIDS, and then I have to make up my mind if I want to have tubes stuck down my throat. What is that?"

Kendrew agrees the intern wasn't terribly sensitive. She talks about the problems the patients face in other hospitals and about the severe nurse shortage that's affecting medical care everywhere. "But soon there's going to be a ward," she says.

"A *war?*" says one man.

"No," Kendrew says. "An AIDS *ward*."

Everybody laughs, and the man looks re-

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lieved. “Well, you never know,” he says.

“This is my first time in this group,” says a man who is sitting next to me, “and I’m not coming back. You guys are just too negative. My doctor says I’ve got to have a positive attitude.”

“I’m not hearing *feelings,* man,” says a veteran who was a drug addict for twenty years. “Like, right now, I feel like shooting dope. I got money and it’s burning a hole in my pocket.”

“Today I felt so frustrated I felt like hitting my wife,” says an inpatient wearing a blue velour bathrobe. “I already smacked my kid.”

“Look, I’m not trying to spread no negativity,” says the man with herpes. “But what’s so positive about having AIDS?”

“I’ve seen beautiful things happen,” says Kendrew. “I’ve seen increased self-awareness and people getting their lives more in order.”

“I got closer to God,” says a quiet man in the corner.

Leon stands up, and everybody stares. “You have to get a fatal disease to find God?” he shouts. “Well, that’s *pathetic.* Let me tell you something. No matter what anybody says, there is *nothing* positive about AIDS.” He gets up and walks out the door.

Twenty minutes later, when I leave the hospital, I hear someone call out, “Hey, writer.” I turn around and see Leon. He’s waiting for the bus to take him back to the welfare hotel. “It feels like winter,” he says. “And I don’t even have a coat.”

“I DECIDED TO GO WITH PASTELS,” says Lauren Chisolm, the hospital interior designer, who is giving me a tour of the new AIDS unit. “We’re going to have color-coordinated bedspreads and wall coverings. Also, custom photography. Mostly nature scenes.”

Chisolm shows Dr. Diamond her new office; it has a view of the East River and a nice bathroom with gleaming white tiles. “Oh, this is going to be nice,” says Diamond, sounding a bit subdued. At the moment, the beams are exposed and the walls are bare and a cold autumn wind is blowing through the open spaces where the windows will be placed. “It’s going to look so much more cheerful,” says Chisolm. “Wait and see.”

She points to the ceiling, where they’re installing a false skylight. “Inside, we’re going to have a picture of fall foliage so the patients can see a pretty autumn scene,” Chisolm says.

Will the autumn scene be replaced by winter? She thinks for a moment. “Winter is a little too bleak . . . all those dead trees,” she says. “No, I think we’ll just have autumn and maybe spring.”

“Spring,” says Diamond. “That will be nice.” ▬

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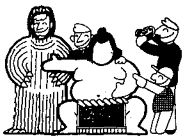

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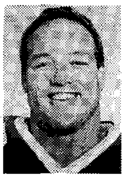

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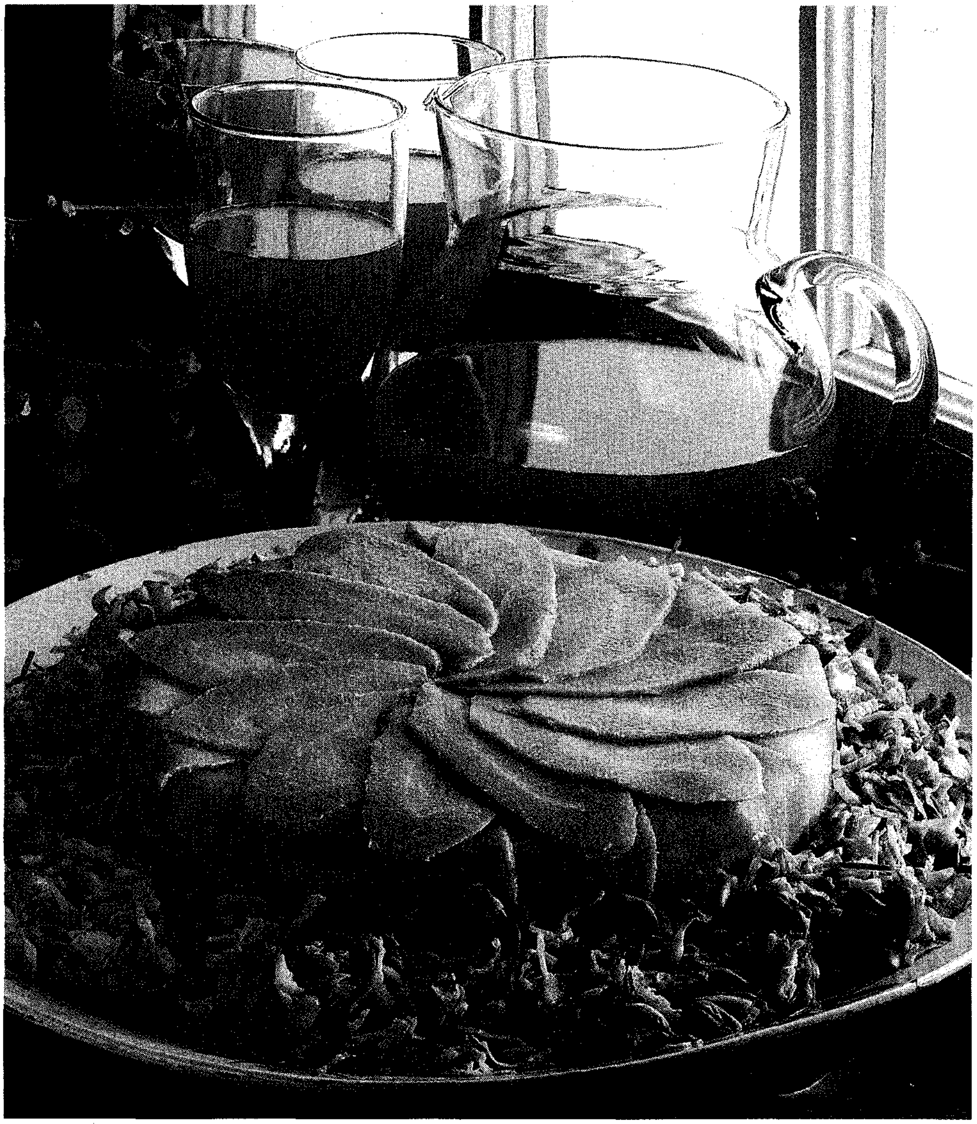

Platter, Bardith, Ltd.; horn serving pieces and shawl, Barneys New York; pitcher and glasses, Conran's.

'BRUSSELS sprouts have a bad image," says Anne Rosenzweig of Arcadia: "watery and dull." One day, she visited a greenmarket and saw clusters of them growing on a tall, leafy stem. "Being a city girl, I hadn't known how they grew," she says. "They looked beautiful, like a prize at a county fair. Right then, I decided to do something nice with the vegetable."

Rosenzweig julienned some Brussels sprouts, then added bacon ("a natural marriage") and pignoli nuts to make this crunchy and delicious garnish, which Arcadia serves with a delicate carrot custard. "Customers love it with our roasted chicken," she says. "And I've transformed the Brussels sprout into a sexy vegetable."

—BARBARA COSTIKYAN

ANNE ROSENZWEIG'S CARROT CUSTARD

3	**large carrots, cut lengthwise in 2- to 3-inch slices, ¼ inch thick**
4	**pounds young carrots, peeled, cooked, and puréed**
2	**ounces maple syrup**
1	**cup heavy cream**
4	**large eggs**
Salt and fresh pepper to taste	
6	**strips slab bacon, cut crosswise in ¼-inch slices**
½	**cup pignoli nuts**
8	**cups cored and julienned Brussels sprouts**

Boil carrot slices until al dente; pat dry. In strainer lined with double thickness of cheesecloth, press puréed carrots to remove excess water. Put purée in a large bowl in coldest part of refrigerator until thoroughly chilled.

Working quickly, add syrup to chilled purée. Mix cream and eggs thoroughly; do not whip. Slowly fold mixture into purée. Season to taste.

Butter an 8-inch cake pan, and line bottom and sides with carrot slices. Add purée mixture, and cover with buttered parchment paper. Bake in a water bath in preheated 350-degree oven for 1 hour. Remove paper, and let cool.

Fry bacon in a large skillet over medium heat until fat is rendered. Add nuts, and sauté until bacon is crisp, about 1 minute. Add sprouts, cover, and shake pan a few times until sprouts are wilted but still crisp and bright green. Invert carrot mousse onto serving platter and surround with sprouts. Serves 10.

STYLIST: GILLIAN DUFFY

PHOTOGRAPH BY STEVEN MARK NEEDHAM

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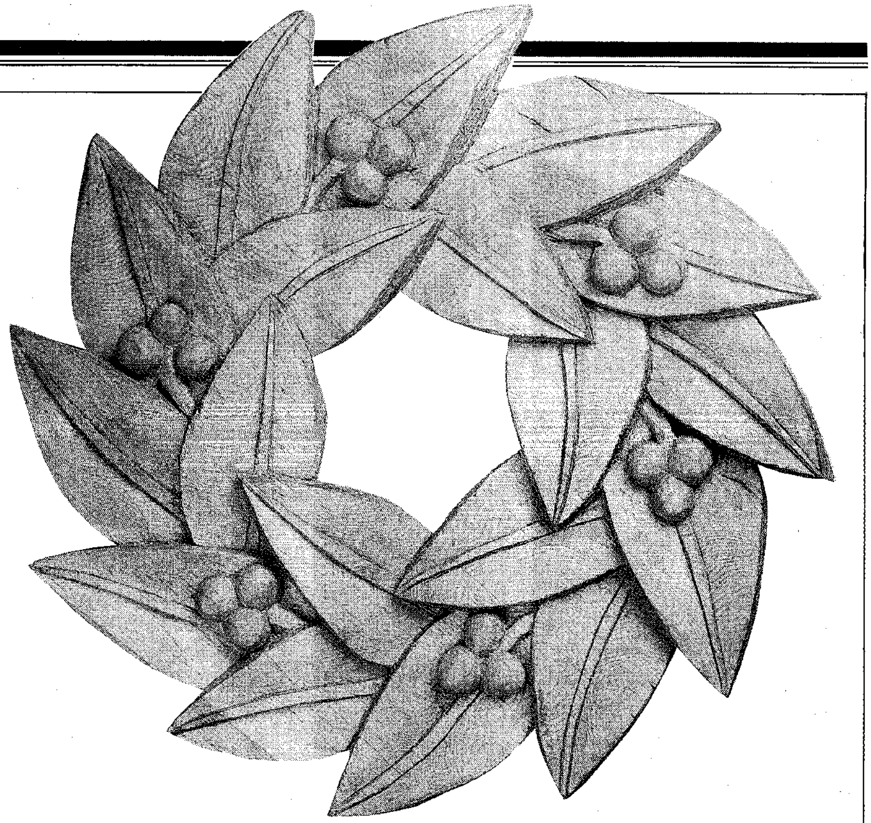
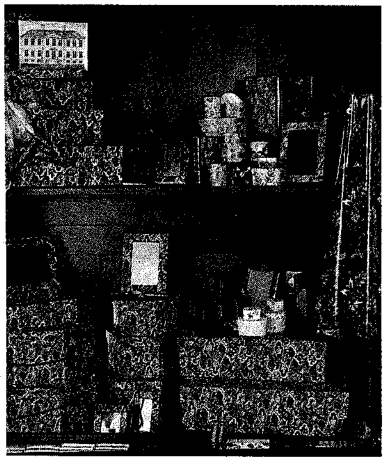
By Corky Pollan



Deck the Walls

Evergreens have been associated with Christmas since the eighth century, when St. Boniface dedicated the fir tree to the Holy Child. Now Santa Fe artist David Parsons takes the connection a step further—he carves wreaths from pine. Since he likes "the skin tones of the wood," Parsons leaves his wreaths raw and untreated; in Santa Fe, they're used as year-round decorations. And they're so magnificent that Parsons may do for pine what St. Boniface did for fir ($300).

CARLYN GALLERY/*1145 Madison Avenue, at 85th Street/879-0003*



Cotton Tales

The Cooper-Hewitt Museum's new exhibit, "Color by the Yard," explores the history of printed fabric, explaining how a series of economic changes from 1760 to 1860 transformed a luxury item—printed cotton fabric—into a mass-produced and inexpensive commodity. The Museum Shop is selling delightful material examples. Among the temptations are handmade bandboxes covered in the period's fanciful fabrics; nesting storage boxes in patterns created for the museum by the venerable Brunschwig & Fils; desk accessories done up in reproductions of eighteenth-century textiles; and exquisite French ribbons reminiscent of antique ones. It's a rare treat for the pattern-minded (from $2 for a printed notebook to $12.50 for a small, fabric-covered picture frame to $85 for a set of nesting boxes).

COOPER-HEWITT MUSEUM SHOP/*2 East 91st Street/860-6878/Through March 13*

A Jewel's Paradise

The jewels are gone, but these gemlike jewelry boxes have survived. Made in Germany in the thirties, they're hand-carved wood with brass fittings and come covered in hand-painted-gilt, *faux marbre,* or shagreen paper ($40 to $110).

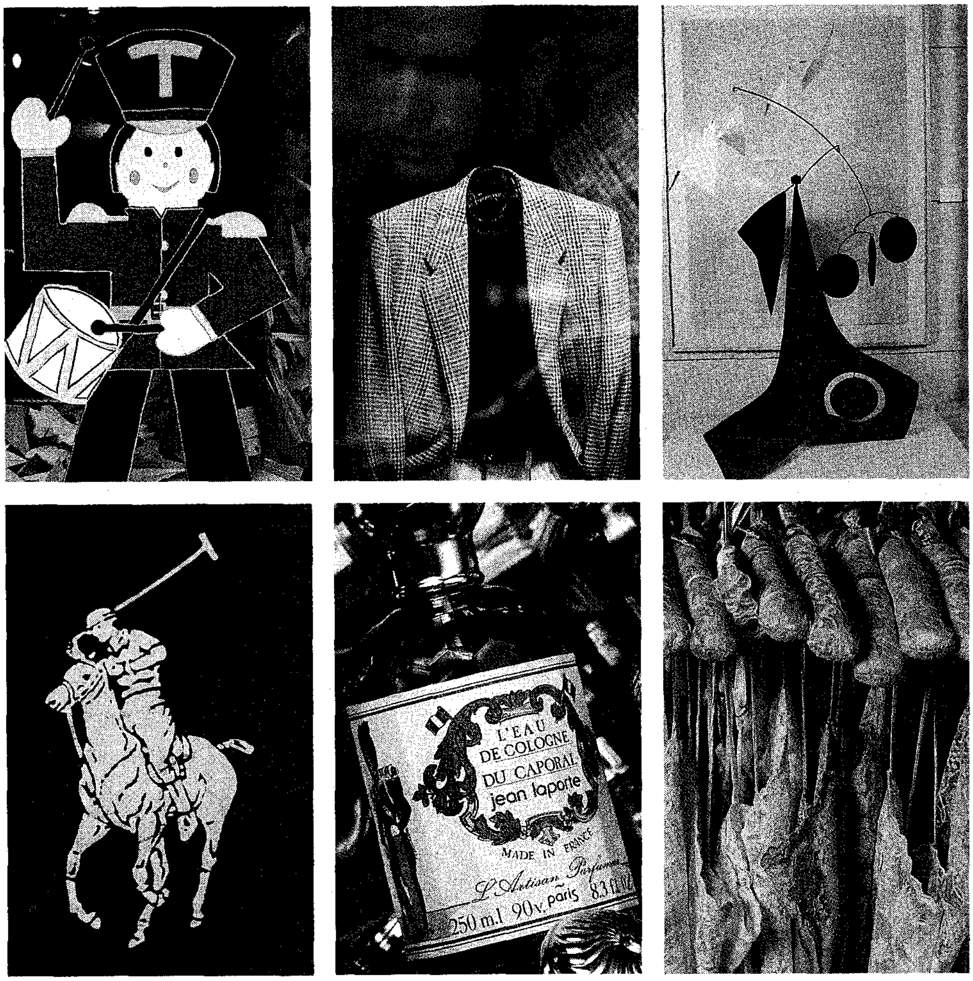
STELLA FLAME/*476 Columbus Avenue, near 83rd Street, 874-5262, and 41 Perry Street, 675-1237*

Photographs: top, David Kelley; left, Tony Cenicola; bottom, Monica Stevenson.

Shop in the Name of Love

Madison Avenue merchants have come up with a way for shoppers to be self-indulgent and selfless at the same time: On Sunday, December 6, 60 participating stores will donate 20 percent of their sales to the Christmas for Children Fund, a nonprofit organization. It's the fine idea of Martha Dupee and Noonie Marx of Thaxton and Company, and Brooke Astor and Ralph Lauren are heading up the event. They've arranged for upper Madison to be closed to traffic that day, so the sound of carolers will replace the blare of horns, and they've made sure that vendors will be selling roasted chestnuts, hot cocoa, and spiced cider, to re-create the scents of old New York. So, on this charitable afternoon, shop guilt-free, knowing that every $100 spent will bring $20 of Christmas joy—in the form of gifts, vocational programs, and medical services—to needy children.

MADISON AVENUE CHRISTMAS FOR CHILDREN FUND/*December 6, 1 to 6 p.m./Madison Avenue from 66th to 72nd Street*



Let It Be Lee

Food lovers who adore *Lee Bailey's Country Weekends* or his second cookbook, *Lee Bailey's City Food,* just might dream about eating his simple American fare for Thanksgiving—but not about the bother of cooking it. This year, that fantasy can become reality: Joe Allen's new young chef, Julie Lumia, has collaborated with Bailey on a special Thanksgiving meal. The traditional three-course dinner includes classics like oyster stew, roast turkey with corn-bread stuffing, mashed sweet potatoes and turnips, biscuits, and two wonderful desserts: Ambrosia Crumble with bourbon whipped cream, and mincemeat pie ($25 per person, plus drinks, tax, and tip). This holiday season, simplicity can be sumptuous. **—Jane Freiman**

LEE BAILEY'S THANKSGIVING DINNER AT JOE ALLEN/*326 West 43rd Street/581-6464/3:30 to 10 p.m.*

Photographs: top, Ted Hardin; bottom, Edmund Goldspink.

Television/John Leonard

WHERE THE CHILD THINGS ARE

"...*The Secret Garden* has at least one of just about everything that a sentimentalizing nineteenth century ever dreamt of..."

HOW MUCH YOU LOVE **The Secret Garden** (Monday, November 30; 9 to 11 P.M.; CBS) will depend on how personal you got with the Frances Hodgson Burnett novel when you were young, or when someone else who mattered more to you than literature was even younger. In *my* childhood, I read Rick Brant science-adventure stories. (I mean, Burnett also wrote *Little Lord Fauntleroy,* and not even my mother expected the only boy on his block with four Lone Ranger atomic-bomb rings to wear a velvet suit with a lace collar.) But my daughter remembers my reading *The Secret Garden* aloud to her. Did we both cry when Dickon died, like Hazel the Warrior Rabbit in *Watership Down*?

Actually, I don't remember Dickon's dying in the novel, although he does on TV. He is killed in the Great War, and Colin comes back and asks a grown-up Mary to be his bride, even though *The Secret Garden* was published in 1909. Should I really read the book again? Certainly not. Freud would get in the way, and Bruno Bettelheim, and Steven Marcus's *The Other Victorians,* and everything we now suspect about Lewis Carroll and little girls. I am a guilty reader: Dickon probably died because he was lower-class. I'm innocent only when I watch television.

Anyway, *The Secret Garden* has at least one of just about everything in the love-and-death department that a sentimentalizing nineteenth century ever dreamt of. It has an orphan, little Mary Lennox (Gennie James), from plague-infested India; a forbidding manse, Misselthwaite Manor, on the mournful moors; an equally forbidding matron, the sourpuss Mrs. Medlock (Billie Whitelaw); a melancholy lord, the widower and hunchback Archibald Craven (Derek Jacobi); his invalid son, the crybaby Colin (Jadrien Steele); and, of course, Dickon (Barret Oliver): "The very blackberries and heather bells know Dickon." With a crow on his shoulder and a squirrel in his shirt, blowing on his panpipe and talking to sheep, he's a sort of one-boy Sierra Club.

Everybody else thinks Miss Mary is a bossy brat, but from the beginning Dickon knows different. Besides dying of the plague, her mother otherwise neglected her. "There's a stubbornness in her, but also a need," observes Dickon, who talks like one of Tolstoy's clean old peasants. When Mary, with a lot of help from a bullying wind, finds the key that opens the door to the secret garden, Dickon's the first to hear about it. Next she tells Colin. Mary and Colin are a sketch. "If we were in India," she says, "I'd put a snake in his bed!" But tantrums turn to treacle. "Ugly thoughts are like thistles," explains Mary, who ought to know.

None of this would work—not even in such a lavish "Hallmark Hall of Fame" production with the professional likes of a Whitelaw and a Jacobi—were it not for Gennie James as Mary Lennox. She's only ten years old, with freckles, and her ears stick out, and she's already been in *Places in the Heart* and *Alex: The Life of a Child,* and we've every right to expect an insupportable, cute-enough-for-insulin-shock, Drew Barrymore god-awfulness. She handles herself instead like a czarina. She can be super-solemn, pompous and imperious, a monster of egoism and a prig; she needs tickling. She's a tiny fist clenched around little green, birdlike ideas, and then she skips rope and starts hearts skipping, and you want immediately to be her father. The garden is terrific. There are crocuses and daffodils, snowdrops and "curtains and fountains of roses." Mary grins and Colin walks and Dickon dies and I cried.

MARY, MARY, QUITE CONTRARY: *Gennie James's Mary with Jadrien Steele's Colin.*

HALFWAY THROUGH **Norman Rockwell's Breaking Home Ties** (Thursday, November 26; 9 to 11 P.M.; ABC), I wondered what it would look like through another pair of eyes—a French anthropologist's, for example, or an inner-city junior-high-school kid's, or a Martian's. John Wilder has written and directed a teleplay that tries to imagine what happened to the father and son in Norman Rockwell's famous *Saturday Evening Post* cover illustration after the train came and took the boy away to college. It's a Wasp rite-of-passage meditation, and it has an autobiographical feel to it, like a well-meant first novel; and yet it's so low-key it's almost inarticulate, so hesitant it seems motionless, so worried it's afraid of poetry. Who are these people talking to us in a styleless, unemphatic drawl, in a bleached Southwest? They need some flashes of lightning by which to write

Photograph by Donal Holway.

about themselves, to glow in the dark. In the daylight, they're dusty.

The boy (Doug McKeon) becomes furious at his father (Jason Robards) for not telling him that his mother (Eva Marie Saint) is dying of leukemia, and then they fumble their way to the pieties that reconcile, with the help of two good women (Erin Grey and Claire Trevor) who seem to cherish them for their very inability to express themselves. It's a solid story, with solid acting, but unquickened, wary, listless, as if afraid that any language out of the ordinary, anything heroic, would be glib. There's a sad flatness, a kind of anti-art, and so no mystery in the forgiveness.

Fatal Confession: A Father Dowling Mystery (Monday, November 30; 9 to 11 P.M.; NBC) ought to be better and isn't. Tom Bosley is plausible as a Chicago priest who refuses to believe one of his parishioners killed himself. His investigation leads him from a seedy bar to a fancy doctor's office to a toy company to a brothel. Along the way, he meets a U.S. senator (Leslie Nielsen) and a Mafia donna (Sada Thompson), and they know each other. He's assisted by a swinging nun (Tracy Nelson, a dazzling surprise as Sister Steve, who knows the wrong way down each mean street). He has Donald Westlake, a first-rate crime-caper novelist, writing his script. All this established talent lurches around as if wounded in the executive producer. It seems to lose steam and conviction midway. There's one good line from Sada, an inside joke: "Out of the way, priest! This is family."

IN **The Long Journey Home** (SUNDAY, November 29; 9 to 11 P.M.; CBS), Meredith Baxter Birney proves once and for all that they don't give her enough to do on *Family Ties.* As an heiress and businesswoman who finally talks herself into believing that her missing-in-action husband really died in Vietnam, she shows some range. Her husband, alas—in the movie and in real life, David Birney—is a James Brolin pretty-boy stiff. He returns, pursued by the usual psychopathic killer (Mike Preston). And she still loves him, even though he was once a radical college professor who seems to have spent the last fifteen years killing people for the CIA and she used to be the only girl who wore pearls to demonstrations; on the run in the eighties, they sunbathe on the hood of a rented car while listening to rock-'n'-roll golden oldies. I guess we're supposed to think that the sixties were everybody's awful adolescence, something we grow out of, like Ravel's *Bolero,* if we live long enough. San Francisco looks expensive, even Chinatown, and I liked the cliff they all bad-trip off of. It's a sixties cliff. The dog, however, is an eighties dog. And so is the TV movie. ■

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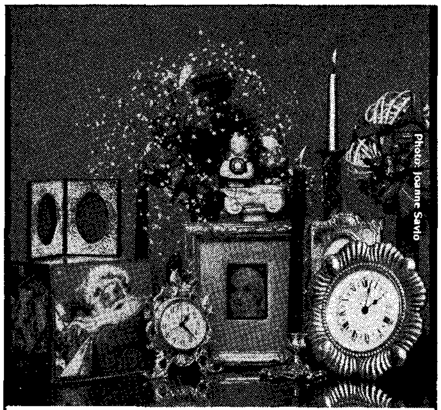

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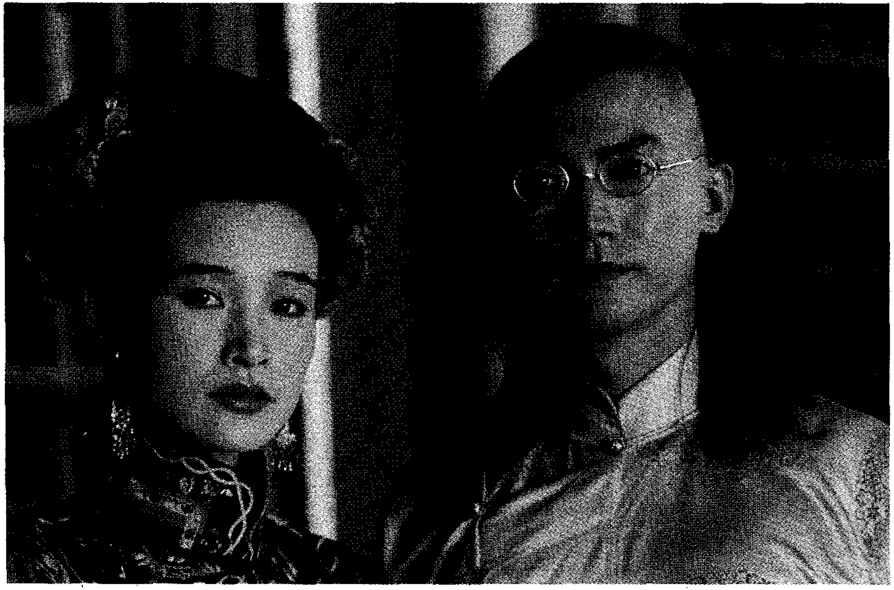
UNDER WESTERN EYES

"...Bertolucci's masterly epic, *The Last Emperor,* is a dream of imperial China—a Western dream, idealized, sexualized..."



DYNASTY: *John Lone as the emperor Pu Yi with wife Wan Jung (Joan Chen).*

IT IS 1913, AND A BOY IS HUNGRY—NO ordinary boy, but a haughty eight-year-old with shaved head and magnificent yellow robes. Pu Yi, the last emperor of China, finds his wet nurse, a beautiful woman, sitting at the side of a lily pond somewhere in Peking's Forbidden City. They hold hands, gazing fondly into each other's eyes, and at last the nurse uncovers a perfect breast; the emperor slowly inclines his head and sucks. Across the pond, indignant courtesans gaze at the scene through opera glasses, rattling their wigs in disapproval. Soon after, the nurse is banished and the distraught emperor cries, "She was not my wet nurse! She was my butterfly!"

Bernardo Bertolucci's masterly epic **The Last Emperor** is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into exquisite erotic theater. Bertolucci, the director of *The Conformist, Last Tango in Paris,* and *1900,* has always been famous for the sensual richness of his productions. But this movie is more than beautiful. It's bizarrely, excessively gorgeous, and the extravagant splendor is a large part of the meaning. In the years since the Communist revolution, splendor has been banished; the old China, the historical China, has been ransacked and effaced. It has been cut off from Western eyes and, for ideological reasons, from Chinese eyes, too. In this ironic story of the last of the Ching dynasty—the hapless but noble Pu Yi (1905–1967)—China's sinfully luxurious imperial past reappears, arrayed in dialectical relation to the colorless present.

Pu Yi, it turns out, survived long enough to be imprisoned in 1950 as a pro-Japanese "war criminal" by the victorious Communists. He spent a decade in a grim cinder-block compound undergoing "re-education" and then, as the movie tells it, lived in semi-anonymous contentment in the ashen heart of post-revolutionary Peking, the city of his former glory. Through much of the picture, Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court life and the dour prison camp, where the fallen ruler is angrily questioned by Communist functionaries. The court's riches are magnified when seen through the lens of revolutionary utilitarianism and ethical "purity." Art and ceremony have given way to the reproving drabness of Communist kitsch.

But drab has its glory, too—at least according to Bertolucci, whose point of view is deliriously convoluted. At the end of his life, Pu Yi, now an ordinary citizen in a gray jacket and cap, finds new dignity. The movie is a stupendous, long dying fall with a surprising (and far from convincing) happy conclusion.

After a prelude set in 1950, Bertolucci and Peploe begin the boy's story in 1908, when Pu Yi, a distant claimant to the throne, is pulled from his mother's arms at the age of three and named sovereign at the whim of the dying empress dowager Tzu Hsi. We're immediately puzzled yet amazed by the remote, elaborate music of court life. Tzu Hsi, an elderly, giggling witch, sits expiring atop a golden bed, dressed in dazzling brocade, while white-faced attendants on all sides stand as stiff as figurines. The settings, the carvings, the crowds of eunuchs in amber, their solemn prayers accompanied by the deep bass of long ceremonial horns—all this opulence is so strange it seems like an illustration for a grotesque and treacherous fairy tale, and a labyrinth and a trap for the little boy.

Bertolucci has coordinated the efforts of two master craftsmen, designer Ferdinando Scarfiotti and cinematographer Vittorio Storaro. Instead of weighing us down with the splotchily photographed, garish, and redundant junk collection that passes for décor in most period spectacles, these men use color, architecture, open spaces, and masses of people with freedom and lightness. Having gained permission to shoot inside the Forbidden City, Bertolucci turns a gigantic, interlocking maze of halls, quadrangles, alleys, and gardens into the greatest playground that anyone ever had to romp in. (That it's also a prison makes it no less astounding.) Yet for all the pomp, there's no vulgarity: The searing gold and vermillion unfold under frequently somber skies. And the spectacle is tinged with the most painful absurdity. When Pu Yi, as a grown man, expels the hundreds of thieving eunuchs from the Forbidden City, the men carry their severed organs in small bowls. They want to be buried, we are told, as whole men. At moments like this, Bertolucci reinvents film spectacle—discovers its true heart in the unity of the dignified and the ludicrous.

Earlier, when still a boy, the emperor moves his bowels, and the court physicians examine the feces in solemn ecstasy. The atmosphere of fuss and subservience is excruciatingly funny. At seven-

Photograph by Fabian/Sygma.

teen, Pu Yi is kissed by his stunning new bride, Wan Jung (Joan Chen), while the hands of unseen persons gently remove the royal couple's stiff clothes. All this attention, it turns out, is largely beside the point. The emperor rules only the Forbidden City. Outside its walls, Sun Yat-sen has declared a republic (in 1912), and the emperor is a mere symbol. He isn't even allowed to *go* outside; he's trapped in his dream domain.

Perhaps it's the very meaninglessness of the ceremonies—beauty divorced from any possible use—that makes them almost desperate in their overelaboration of style. If beauty is all one lives for, then it had better be flawless. (The wet nurse's breast needn't be perfect to furnish milk, but perfect it is.) Bertolucci, a great movie voluptuary, was doubtless drawn to the story of Pu Yi because his rule offered decadence at its purest and most giddy. Despite the disapproval of the Communist interrogators, Pu Yi's court, as we're watching it, doesn't seem sickly in its overcultivation of the aesthetic instinct. We're convinced that Bertolucci's view is the opposite—that he thinks decadence on this scale is one of the supreme responses to life.

Four delicately beautiful actors play the emperor at different stages of his life, ending with John Lone, who takes over when Pu Yi becomes eighteen, and carries him to the end. Slender but strong, with dark, flashing eyes, John Lone is a sleekly handsome actor who gives this ultimate poor little rich boy a heartbreaking melancholy. Pu Yi wants reform, but his position is hopeless. He's been raised as a hothouse carnation—how then can he plow the soil? He finds a sympathetic ally in his tutor, Mr. Reginald Johnston, played entertainingly, with double-octave vocal range, by Peter O'Toole. A supremely self-confident representative of British civilization, Johnston introduces Pu Yi to Western ways, but the eager ruler can do little to modernize his court. He's a god preposterously at large in the fallen twentieth century.

Expelled from the Forbidden City by the troops of a hostile warlord, he accepts Japanese protection in Tientsin and winds up a Westernized playboy in a tuxedo, singing "Am I Blue?" at the piano. When the Japanese invade Manchuria and announce the formation of the puppet state Manchukuo, they play on Pu Yi's vanity and make him emperor of their conquered domain—a position he doesn't quite realize helps the Japanese prop up their rule. Bertolucci's emperor is a patsy, and perhaps not strong enough a character to be at the center of an epic, where he has to bind together the whole of twentieth-century Chinese history. He's not a clown, but he's not a tragic figure either—he doesn't struggle enough for tragedy. Bertolucci indulges

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him: Dissatisfied and lonely, Pu Yi is still never less than chic. Even his passivity seems voluptuous. He glides through history.

As the Japanese take over, Bertolucci begins to remake portions of *The Conformist* and *1900*. We get the equation of fascism and sexual deviance, the erotic visual shine of wickedness—this time an elegant fantasy of Japanese masters, slinky, masochistic Chinese women quivering in silver lamé, Hispano-Suiza automobiles moving slowly in the dusk. Sloth, drugs, lesbianism—there's even a high-fashion Chinese aviatrix in head-to-toe leather who seduces and betrays Pu Yi's wife, the empress.

Bertolucci has always been split between his love of the perverse sensuality that grows out of wealth and privilege and his belief in communism as a cleansing, austere force. At times, the two lines of his desire have gotten crossed. There was that moment of bizarre aestheticism in *1900* when the peasant revolutionaries unfurled red banners and scarves, and the screen filled with flashing crimson—communism as runaway set design. But in *The Last Emperor,* communism unmistakably means the *end* of sensuality and of color—at least, color used for beauty. This time, during a 1967 march by Mao's vile Red Guard, a uniformed boy carries a red flag, and the effect is brutalizing—the youth cuts across the sky with the flag as if it were a scythe chopping off recalcitrant heads. Communist kitsch can kill.

Pu Yi, rehabilitated, outfitted in standard gray, has become a happy citizen at the end; he's also become a man courageous enough to stand up to the Red Guard. In other words, the movie winds up embracing the cruelties of "re-education" and the uniformity that comes from it, even though it rejects the excesses of Mao's later years. Bertolucci has taken the proper current line, which may have been the only way he could get the Chinese authorities to allow him to shoot in the Forbidden City. His mixed feelings about decadence and virtue may have become entangled in simple opportunism.

The end of this near-masterpiece leaves one uneasy. It's hard to accept the notion that Bertolucci, with his exhilarated sense of beauty, his love of pleasure, could accept the graying of China for any reason. Pu Yi's life, the way Bertolucci tells it (the actuality may have been somewhat different), has been shaped as a happy irony. But the millions of Chinese who never had the opportunity to "cure" themselves of loving beauty and luxury cannot be seen the same way. Bertolucci's apparent conviction that austerity improves the soul feels like a betrayal of both the Chinese and himself. Gray cotton is a hopeless ideal for an artist whose temperament draws him irresistibly to all the colors of the rainbow.

HALFWAY THROUGH **Nuts,** WHICH STARS Barbra Streisand as a fearlessly truthful call girl, I began to think I had mistakenly wandered into the kind of blowhard liberal play that my parents took me to 30 years ago. Barbra, a throw-out from a rich family, has killed a john who got violent and is fighting for the right to stand trial as a sane person. Richard Dreyfuss defends her, but everyone else, for one corrupt reason or another, thinks she should be locked up in a mental institution. Simply by blurting out the truth, Barbra exposes them all for the hypocrites that they are. Wow, what drama!

For the first two thirds of the movie, Streisand keeps her face locked in a mean-lipped frown; then, in what is supposed to be a shocking scene, she breaks into a lewd grin as she boasts of her prowess as a hooker. Mean or lewd, she gets to deliver, in tight close-up (Streisand produced the movie), more hollow, grandstanding speeches than any actor since her co-star, Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for a role like this; the audience becomes the victim.

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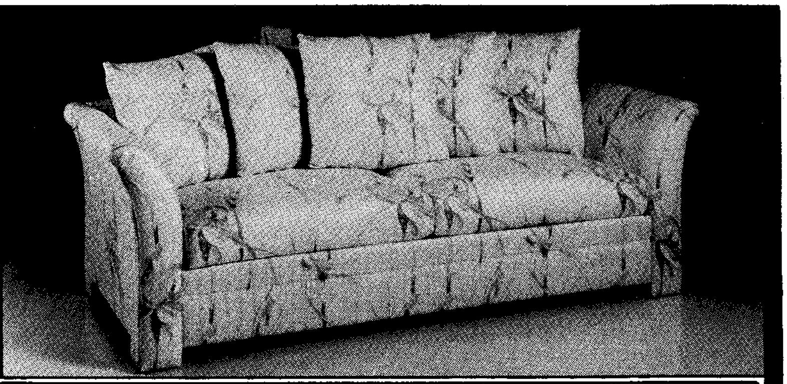

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> "...*Myrna Loy: Being and Becoming* succeeds in convincing us that Loy is exactly what she seemed—a warm and amusing woman..."

Myrna Loy: Being and Becoming, *by James Kotsilibas-Davis and Myrna Loy. Alfred A. Knopf; 372 pages; $22.95.*

EVERY MAN'S FAVORITE MINX—SHE WAS F.D.R.'s pinup girl—Myrna Loy in the thirties and forties created one of the most likable and enduring characters to come out of the tinsel factory. Playing opposite William Powell in the *Thin Man* series—as well as Clark Gable and Cary Grant in other films—she was the lady-like vamp, the sophisticated wife women longed to be until later decades gave them the models of mommies, bimbos, and nut cases. If Loy's book had the gamy revelations of most show-business autobiographies, we'd find that her real-life personality fell into one of the last two categories. *Myrna Loy,* however, succeeds in convincing us, in a clever double bluff, that Loy is exactly what she seemed—a warm, poised, and amusing woman with her head screwed on straight. This makes for an autobiography more comforting than exciting, but it's nice to have some idols with impermeable feet.

BIO PIC: *Myrna Loy by Bachrach in 1948.*

Loy was born in 1905, the daughter of "Honest Dave" Williams, a Montana rancher and state legislator who died when she was thirteen. "You're my little soldier," she remembers him saying. "You'll always take care of your mother and brother, won't you?" After the family moved to Los Angeles, she left school to help out by dancing at Grauman's Egyptian Theatre, a job with sidelines ("So we all went over to Paramount to be bacchantes") that led to her crashing the movies, in a small way. She played a snowflake and a harlot, and was a stand-in for a leper. Then someone at Warners noticed her eyes—and, of course, nose (if she could have copyrighted it, she would have earned another nice little fortune).

Before Loy got to stride through New York in Nora Charles's tailor-mades, she was draped in the beads and fringes that made Carl Sandburg call her "the subject of a thousand poems and stories of the orient." In films as spurious as Sandburg's poetry, the freckle-faced redhead became a Chinese, a Burmese, a couple of Mexicans, and a gypsy; but in *The Mask of Fu Manchu,* she drew the line when she was told to whip a young man and utter "gleefully suggestive sounds. Well, I'd been reading Freud...." Loy marched off to the producer and said, "I can't do this.... This girl's a sadistic nymphomaniac." "What's that?" he said. Hollywood was different then.

Though famous for being "the perfect wife" in movies, in her own marriages Loy attempted an impossible combination of her two roles: "I wanted to be an *Oriental* wife." Having been dominated by a scene-stealing mother, Loy continued to be the good little soldier in her marriages to four egomaniacs, among them a psychopath. Loy never met her beloved F.D.R. because, the night before their appointment, her then-husband decked her and gave her a black eye. "Once he hurled a Rodin sculpture at me—even at his worst, John always had great taste."

Loy's story is political as well as cinematic. She has worked for the Democrats, the U.N., and various liberal causes, even when it seemed unwise to do so. Incredible as it sounds, when, in 1939, she spoke on behalf of German Jews and Hitler banned her pictures, Loew's—hardly the most Gentile of companies—sent her a letter of reprimand for interfering with its foreign distribution. (The most unladylike she ever got, Loy told the official who handed it to her, "You know what you can do with this.") The latter part of the book slackens off somewhat, with Loy exchanging compliments with Eleanor Roosevelt rather than pushing an amorous Gable off her front porch. There are also, oddly, a series of somewhat sticky tributes in italic type, a rather fragrant nosegay that Loy's collaborator has sprinkled through the book petal by petal. I was, however, amused by Ross Hunter's offering: "I modeled my stars on Powell and Loy.... People said at the time that romantic comedy came of age with *Pillow Talk.* Well, if it's true, I can't take the credit." I guess this passes for modesty in Hollywood.

Hard to Be Good, *by Bill Barich. Farrar, Straus and Giroux; 180 pages; $15.95.*

LIKE MOST OF THE CHARACTERS IN short stories these days, the people in Bill Barich's fiction come from broken homes and lead disconnected lives. Barich, however, is hopeful about his children of divorce and cuts paths for them through the forest; out of misbehavior and muddle, wisdom can emerge, and sometimes love.

Shane, the teenager in the title story of *Hard to Be Good,* has been unwise in his choice of companions, beginning with his relatives. His father has disappeared; his ex-hippie mom, whom several therapists have belatedly tried to implant with morals, has remarried twice; his grandfather, with whom Shane has been billeted, believes the police when the boy gets into a scrape. Sent back to his mother and stepfather, Shane finds that his mixture of idealism and world-weariness jostles theirs. He ends up giving and receiving lessons in responsibility, especially when he makes a friend even more alienated from a family. "Hello, Dad," he overhears the boy say on the

Photograph by Ernest A. Bachrach.

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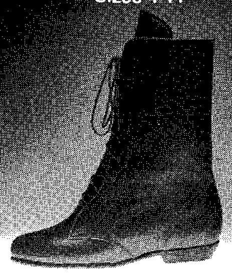

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telephone. "It's me, Darren, your son."

In several stories about the romantic adventures of foreigners in Italy, Barich smiles sympathetically at Americans discovering the sweet disorder of abroad. The divorced professor in "Giorgio's Mother" tries to teach a young boy to swim, the boy being as reluctant to give himself up to the water as his widowed mother is to submit to the professor's embraces. A weekend in the blazing heat of a coastal villa dissolves ghosts and inhibitions. The student in "Caravaggio" carries on a high-minded flirtation with one of the sisters who run his *pensione,* while his friend mopes with erotic longing for the cook. The women have their own ideas about suitable partners, and confronted by the servant's passion, the student realizes, "With no academic distance to separate us, I was forced to revise my opinion of her. I did so by entering a state the mystics describe as 'bliss.' "

If Barich's lovers resemble friends meeting after a long absence, his parents and children are like suspicious strangers. In "Where the Mountains Are," Anderson, a good Middle American with a bohemian past, tries for a rapprochement with his visiting elderly mother when his son graduates from high school. Barich nicely balances the various tensions in the household—the grandmother's alternating self-righteousness and self-abnegation, the boyish pride with which her son produces evidence of his maturity, the restive teenager's unconscious boorishness. In a last, quixotic attempt, seizing on the one thing for which his mother has expressed admiration, Anderson tells her the two of them are going on a trip to Yellowstone. With many misgivings, the old lady sets out to contemplate nature. It disappoints, but an unexpected encounter with art brings mother and son together. There may never be peace between them, but with luck and persistence, Anderson finds, there can be truce.

In brief: IN **Going Too Far** (DOLPHIN/Doubleday; 480 pages; $19.95), Tony Hendra, one of the contributors to the *National Lampoon,* surveys, as the subtitle puts it, "sick, gross, black, sophomoric, weirdo, pinko, anarchist, underground, anti-establishment humor." Inevitably, the book contains some gold (Feiffer cartoons, Lenny Bruce routines), but most of it is straw or, worse, a lazily written, tedious barrage of pontification and petulance, culminating in a Kaddish for the pre-television mind that even Neil Postman might think a bit much ("With telenarcosis, we have reached a stage of use far beyond ritual and far beyond epiphany. . . . Like any addicts, we neglect human relationships . . . we forget our own history and culture, we feel we can do without love and decency"). A sad waste of a good topic. ■

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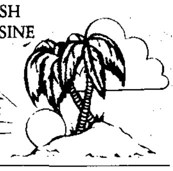

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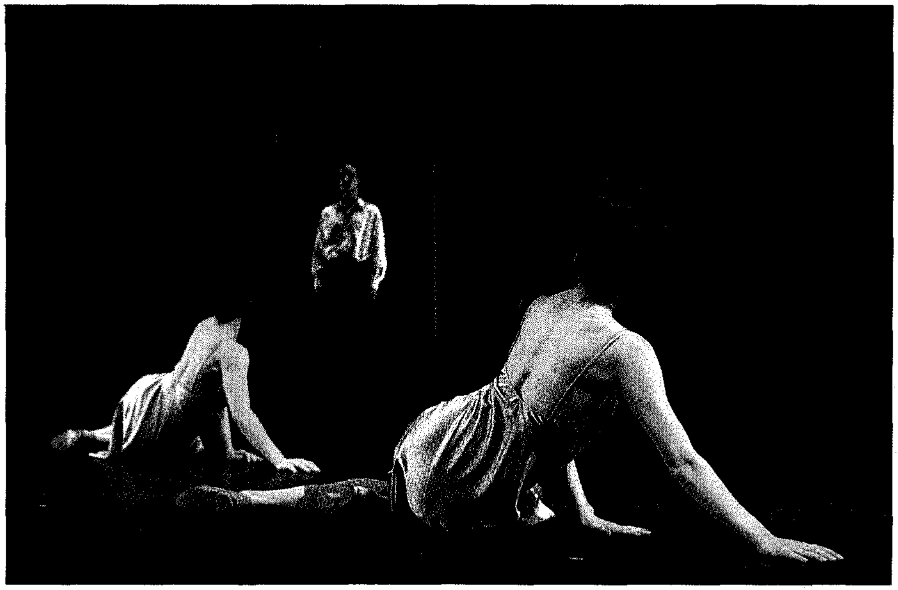
Fierce Attachments, **Nina Wiener's** POSH new creation for the Brooklyn Academy of Music's Next Wave series, is curiously old-fashioned. It brings to mind the ads for Vanity Fair lingerie that showed a woman with a ravishing body caressed by a slinky nightdress, one hand shielding her eyes for anonymity. Those ads, and the polite sexual fantasies they used to sell "unmentionables," belonged to a time, remember, when TV did not permit bras to be displayed on living models, let alone instruct its viewers with condoms on bananas.

The heroine of Wiener's piece, played by Isabel Garcia-Lorca, doesn't do anything so heated as dance. Though billed as an actress, she doesn't speak, either. Swathed in a gorgeous emerald satin floor-length shift, making much of her fall of honey-colored hair, she strolls through the piece striking handsome, mildly provocative poses. She's a mannequin and, like those magazine ladies *en* discreet *déshabillé*, she invites us into her dreams.



FLOOR EXERCISES: *Nina Wiener's* Fierce Attachments *at the Brooklyn Academy of Music.*

When we first see her, she is actually asleep, sensuously stretching and curling to an accompaniment of sighs and moans. (Lucia Hwong's score, commissioned for the occasion, blends synthesizer sound with a little wind and brass, lots of throbbing percussion, and wordless vocals in an attempt to create atmosphere.) In her waking life, the woman in green brushes and arranges her hair, sits contemplatively on a red chair of self-important design, slips into a pair of emerald dancing pumps, and examines her reflection in an enormous mirror. Mostly, though, she moves like a wraith among the inhabitants of her imagination—an attractive but remote young man in post-modern street clothes (Thomas Grunewald) and five women in shimmering beige slips who are her alter egos.

Given her romantic-erotic subject matter, Wiener takes special pains to make her dancers' movement sinuous, and ends by offering us too much of a pleasant thing. After some ten minutes of unrelieved undulation, you long for rough edges and sharp angles, for the definitive halts that might lead to fresh attacks. The man's athletic solo, though unduly extended, has a welcome rugged element and a good dose of Wiener's livelier specialty—cantilevering the body so precariously against the floor that it is constantly plummeting and recovering (imagine the gyrations of a mermaid trying to balance on the tip of her tail).

The work for the chorus of women, who are used as a group, singly, and in pairs, is intelligently designed, its vocabulary limited but vivid and tough. It seems to owe something to Martha Graham's wisdom in these matters. Its main flaw is Wiener's habit of starting a passage with a literal gesture that you can't quite decipher, then blending it into abstract material; these almost-messages are a tease.

The better elements of the piece might have been worked up into a decent dance. With its framework and glossy trimmings, though, you expect to open the program the usher gives you and find, nestled next to the credits for the dance, an insert from a perfume company, the kind you peel open and rub on your wrist. I seem to have begun and ended these comments on *Fierce Attachments* with thoughts about advertising and its manipulation of the public through specious dreams. A lot of the entries in the Next Wave have that effect on me.

Terry Creach and Stephen Koester HAVE been working together—choreographing and performing—for seven years. Before that, each had a substantial career on his own, but it's the combination that makes them electric. They're an extraordinary team.

Suspect, which opened their DTW program, is very much a signature work. It's a tough, mean, faintly sinister dance built out of hundreds of swift moves delivered in the space of a minute. Each action is sharp-bordered, with a split-second frozen finish. Transitions are invisible, except in the wide-ranging, sophisticated array of lifts, and even there the trajectory that's revealed is as taut as that of a dive from a dangerously high springboard. The quick-paced rhythms are staccato, unremittingly so, something between emphatic tap-dancing and fire from a machine gun.

The two dancers are so very good at their allegro specialty, you don't want to see the problems in their work, but problems there are nonetheless. So much material is packed into the choreography and delivered with such unrelieved exclamatory energy that, before long, the viewer's eyes feel shell-shocked. A small corner of the brain that hasn't been co-opted by the dazzle begins to wonder: Do they have any stillness, any softness? Another limitation lies in the fact that the two men are terrific in the same way; a

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pair has more range and thus commands deeper and longer interest when its members are complementary rather than alike.

Still, Creach and Koester spare us one worry. While they describe themselves in their publicity materials as exploring and advancing the frontiers of male-male partnering, they mercifully avoid its worst pitfalls. Balanchine liked to point out the erotic element that is inherent in a male-female duet even in an ostensibly abstract ballet. "Put a boy and a girl on the stage," he'd say, "and there is already a story." Put a boy and a boy on the stage and you've also got a story, usually the same hackneyed one or two: the good-ole-buddies scenario or its more up-to-the-minute homoerotic version where the relationship claims the audience's sympathy because it's love with the odds against it.

These situations *can* be handled with authenticity and invention (Paul Taylor does it with the soldiers' duet in *Sunset,* Lar Lubovitch with his adagio for male lovers in *Concerto Six Twenty-Two*), but more often than not choreography in this vein is hackneyed, manipulating the audience's feelings through extra-dance elements. Creach and Koester's partnering manages almost entirely to avoid gummy generic sentiment. Its attitude is refreshingly objective, its interest lying largely in formal dance concerns—the rich array of shapes, the charged spatial relationships of the two figures, the dynamics with which the bodies play off each other.

The moment Creach and Koester try to transfer their skills to an ensemble, as in their new *Open Borders,* where they join forces with four other men, the whole operation falls apart. The group choreography meanders along a vaguely indicated route; the contacts between the performers are tentative and inconclusive. It's not clear whether this might be put right with more time and work, or if the symbiosis Creach and Koester have achieved can occur only in a couple, and one that is uncommonly well matched.

The pair's other attempt to extend its scope, by adding a gentling element of humor, fares better. *Butte,* commissioned from Bebe Miller, proposes our friends as postmodern cowboys. All the elements of Wild West dance classics—*Rodeo, Billy the Kid,* et al.—are accounted for: men mounted on invisible bucking horses, squinting along the wide, faraway horizon (likewise imaginary), lassoing sans rope, playing dirty poker without cards. The metaphors get mixed, which is perfect, since the myth of the West *is* nothing but a jumble of stock images in most minds. Creach and Koester give this stuff just the right laconic delivery, their false mustaches drooping with dour intelligence. ■

Music/Peter G. Davis

WILD GOOSE CHASE

"...What makes the opera work is Maurice Sendak's uncanny ability to change ordinary objects into mystery-filled wonders..."

NO ONE SEEMS TO KNOW EXACTLY WHO had the idea of putting Mozart's *L'Oca del Cairo* and Oliver Knussen's *Where the Wild Things Are* together on a double bill at the City Opera. My guess is Frank Corsaro, who directed the two works and still enjoys startling operagoers whenever he can. Or perhaps it was Maurice Sendak, who wrote the libretto for Knussen based on his own famous picture book and created the sets and costumes for both operas. No matter. Whoever thought of it first, this is an unusual and original operatic pairing, no doubt about that.

FAVORITE MONSTERS: *Sendak's creations in his and Knussen's* Where the Wild Things Are.

L'Oca del Cairo is a rarity for the simple reason that Mozart never finished the score; in fact, he barely began it. All that exists of the projected three-act comic opera is seven numbers, and even they are incomplete. The City Opera version uses a one-act edition prepared in 1936 by the Italian composer Virgilio Mortari, who filled in the blanks and added material culled from other Mozart works. Mortari and his colleague Diego Valeri also concocted a fresh plot, but Corsaro has thrown that out and substituted a device of his own: A group of Italian singers gather to rehearse a new but as yet unfinished Mozart opera that has something to do with a goose from Cairo (don't ask what). Tantalizing fragments of the score keep arriving until the gigantic goose herself appears on the scene and literally lays the composer—out plops Mozart, a scatterbrain apparently on leave from a production of *Amadeus*, to bring his opera to a chaotic and inconclusive conclusion.

If nothing else, Corsaro deserves credit for ingenuity and an earnest attempt to rescue some amiable Mozartean scraps from obscurity. Unfortunately, there isn't enough of *L'Oca del Cairo* to work in this form or in any other—maybe the composer abandoned the project for reasons that were more than merely practical. In any case, the joke goes on too long, and even Corsaro's clever theatrical invention becomes dangerously thin when stretched out for an hour and more. Nor did the City Opera produce a vocal ensemble that gave much musical pleasure. Most of the enjoyment came from inspecting Sendak's delightful anserine sets and watching a great goose who needed only to bat an eye to project more stage presence than a dozen opera singers.

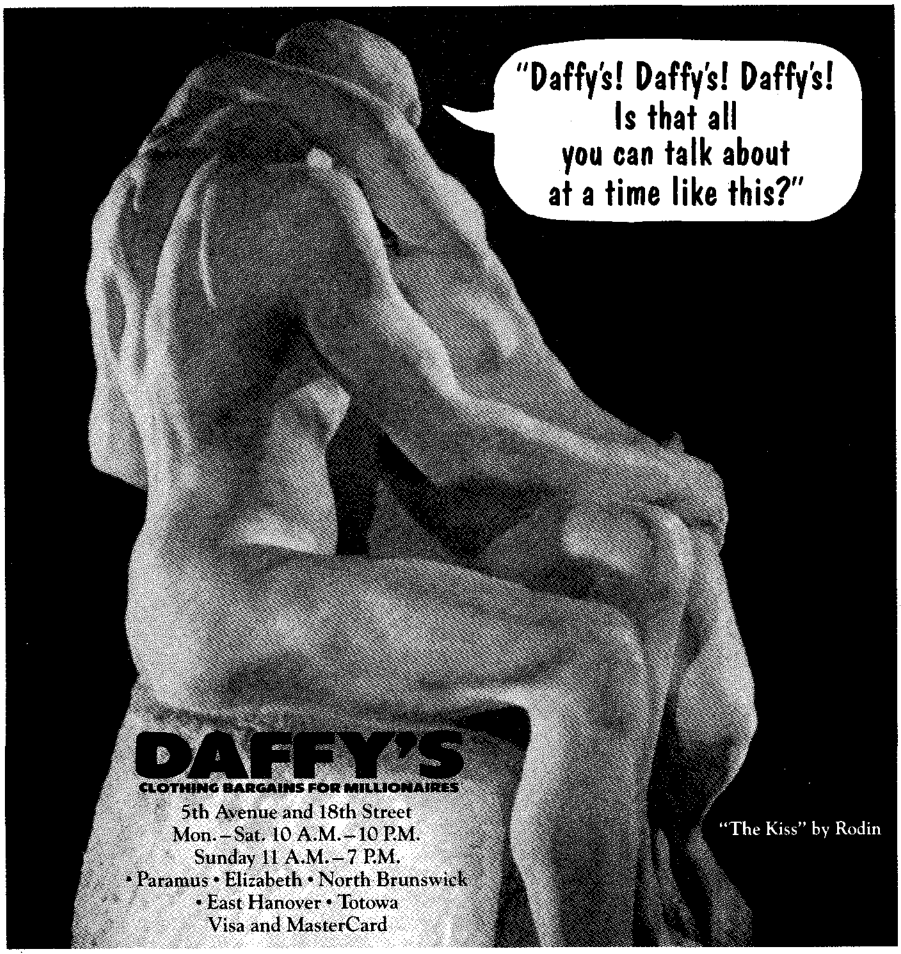
Sendak's sets and costumes, not to mention five adorable "wild things," were also the main attraction of **Where the Wild Things Are**—I doubt that it would ever be possible to stage the work without them. Like *Hansel and Gretel* and Ravel's *L'Enfant et les Sortilèges,* this is an opera about childhood that children can enjoy but adults will love even more. The plot deals with Max, a naughty boy sent to bed without his supper, who transforms his room into a fantasyland and sails off to the island of Wild Things. Although these marvelous creatures love the lad enough to eat him up, they decide to crown him king instead. Max suddenly feels hungry himself, so he returns home and finds that Mama has left a hot meal in his room after all.

Knussen's score captures much of the tale's charm, freshness, and deeper resonances, although I still feel that important ingredients are missing: mainly the lyrical sting and heartwarming naïveté that radiate from the music of Ravel, Mussorgsky, Debussy, Britten, and other composers who have written incomparably about children. At least Knussen enters enthusiastically into the fun, and the conductor, Hal France, proved to be his skillful advocate. So was Karen Beardsley as the mischievous Max, a role that by now belongs to her exclusively. This time, Corsaro's direction goes right to the heart of the piece, as each scene comes to life without a wasted gesture.

What really makes the opera work, though, is Sendak's uncanny ability to change ordinary objects into mystery-filled wonders and his understanding that a child's (or an adult's) favorite monsters are rather like life itself: threatening but lovable. The City Opera did us all a favor by presenting *Where the Wild Things Are,* and I hope it will soon come back. If it does, it might be a good idea to hunt around for a more appropriate companion piece than *L'Oca del Cairo,* preferably the most recent Knussen-Sendak collaboration, *Higglety Pigglety Pop!*—if that unfinished opera is ever completed.

FEW OPERAS IN THE STANDARD REPERTORY erupt with more raw passion than **Il Trovatore,** although no one would ever guess it from the Metropolitan Opera's new production. The most emotional moment on opening night occurred after the curtain fell and the team that put the whole dreary show together stepped out

Photograph by Martha Swope Associates/Rebecca Lesher.



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for a bow. A sizable majority of the audience fairly exploded in fury, as it so often does these days when confronted with yet another Met fiasco.

What went wrong this time? Certainly few people could have been outraged by a controversial production concept—there was none, unless the Met intentionally ordered up a *Trovatore* completely drained of energy and vitality. If so, management succeeded beyond its wildest dreams. I imagine most of those who shouted nay at the end found such a brainless "traditional" approach, executed without a particle of theatrical flair or imagination, far more enervating, offensive, and false to the spirit of Verdi's opera than if the action had been transferred to the moon.

Perhaps the Met figured that the mere presence of Joan Sutherland and Luciano Pavarotti was sufficient to satisfy both art and box office, and minor matters—sets, direction, conducting, supporting singers—could be safely skimped on. As it turns out, the two stars do bring a touch of class to the proceedings, although these roles hardly show them at their best. Verdi's bolder tragic heroines, in fact, have never been Sutherland's strong suit. This great soprano's pastel vocal manner usually blossoms best in an earlier, more florid school of Italian opera, and her Leonora is far too wan and unassertive. Beyond that, the lack of power up top and an almost nonexistent lower register suggest that time has finally caught up with her astonishing instrument. Pavarotti's Manrico is also something of a struggle, especially whenever the music leaves the lyrical vein in which he functions most comfortably and moves into the heroic stratosphere, where his tenor is less effective.

If Sutherland and Pavarotti are out of their element, overly cautious, and a bit passé, at least they perform honorably and sound like major singers. So much for the good news. Livia Budai is an unpleasantly hooty Azucena who sings consistently and excruciatingly between the notes. Leo Nucci's absent-minded Count di Luna, vocalized without a shred of distinction, scarcely seems to exist at all. For some mysterious reason, a rusty-voiced comprimario from Italy, Franco De Grandis, has been imported for Ferrando, a part that surely could be better sung by a dozen basses living within a twenty-mile radius of the Met. The conductor, Richard Bonynge, probably feels he is doing Verdi a favor by ironing out all those vulgar dynamic and rhythmic accents as he turns the score into a piece of salon music. The orchestra plays perfunctorily, as if it had never seen the notes before.

The visual aspects of the production are even more pathetic. Ezio Frigerio's murky unit set—six columns glistening

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with a cheap synthetic shine and aimlessly regrouped all evening on a huge staircase—has about as much romantic atmosphere as the lobby of a downtown office building. If Fabrizio Melano has any ideas about the opera, he has not succeeded in putting them onstage—considering the cast at his disposal, perhaps he never even bothered to try. In any case, a hands-off directorial approach that expects performers to make all the major dramatic decisions works only when great vocal personalities are on hand, singers who respond instinctively and passionately to Verdi's musical theater and can be spurred on by an inspired conductor. Taking all this into account, it's small wonder that the Met's new *Il Trovatore* looks and sounds so inept, empty, and irrelevant.

Vladimir Feltsman MADE HIS CARNEGIE Hall debut more as a symbol than as a musician, so I suppose the recital must be considered in that spirit. The Feltsman saga is familiar by now: In 1979, a promising young Soviet pianist suddenly becomes a nonperson without a career when he and his wife apply for emigration visas to Israel; Senator Jack Kemp champions Feltsman's cause and reads his story into the Congressional Record; tapes of private recitals at the American ambassador's residence in Moscow circulate in the West; a Feltsman *in absentia* concert reaches its melodramatic climax in Avery Fisher Hall when a spotlight falls on a lone grand piano and one of his recordings is played; support for the pianist's plight intensifies until the Soviet government relents and lets him go; his fortunes suddenly reversed, Feltsman arrives in this country last August, performs at the White House, signs lucrative contracts with Columbia Artists Management and CBS Records, accepts a distinguished chair at the State University of New York at New Paltz, and gives a recital in Carnegie Hall, packed to the ceiling with VIPs.

The obvious next step in this tale of happily-ever-after would be to hail Feltsman as a musical genius liberated at last, and send him on to Parnassus. I wonder. At Carnegie Hall he sounded like a perfectly competent pianist but hardly a very inspiring one. Schubert's A minor Sonata plodded dutifully, Schumann's *Symphonic Etudes* have seldom sounded so prosaic, and only listeners who have not heard Yvonne Loriod or Peter Serkin set fire to Messiaen's complete *Vingt Regards sur l'Enfant Jésus* could have been impressed by this blunt, colorless performance of three excerpts. Possibly we can expect better in the future, unless the strange story of Vladimir Feltsman ends with a more mundane moral: Political repression is a terrible thing, even for a minor musical talent. ▬

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> "...Jacobi's acting style consists of an excess of intensity poured into the tiniest action, yet tempered by charm and grace..."

ONE-SIDED LOVE: *Agutter, Jacobi in* Breaking the Code.

THE TITLE **Breaking the Code,** WE HAVE been told by the play's star himself, Derek Jacobi, has a double meaning. It refers to one of the two main achievements of its hero, Alan Turing, the father of the computer: breaking the seemingly unbreakable Enigma Code of the Nazis in World War II, and thereby very possibly saving Britain and the free world. But it refers also to Turing's having been homosexual and harassed by the English law and public stigma of the period, more than likely leading up to his suicide in 1954 at not quite 42. The loss to mathematics and the science of computers remains incalculable.

But there is a third meaning as well. Hugh Whitemore's play tries to break the code by which most plays for the mainstem theater are written. For Alan Turing was a weird yet drab character, with almost no personal history (at least as known to the playwright and us) except for some passing homosexual liaisons. He had strange mannerisms—a high-pitched voice, crippling stammer, and chronic taciturnity; and he made those great scientific and decoding contributions, which resist dramatization. Since Whitemore did not want to fabricate, a play had to be made of inadequate—even missing—ingredients.

Whitemore and Jacobi clearly agreed that there was great passion here—a passion for creating an electronic brain, a machine that could end up thinking for itself and even, as Turing puts it, feeling for itself—and that any grand passion can yield actable drama. But can it? Imagine a stylite, one of those holy men of antiquity who spent their lives in Christian meditation sitting atop a pillar and communing with God, even as Turing was said to converse with numbers and theorems. Is there a play in that? In Turing, moreover, we have a man incapable of loving a man or a woman—although the play posits an intense, presumably platonic, devotion to Christopher Morcom, a schoolmate who died young. Numbers and mathematical symbols make poor dramatis personae.

To be sure, Jacobi quotes, in an interview, a member of Turing's running club recalling how they all felt that Alan was so eccentric that no audience would believe him as a character on a stage. "So," Jacobi says, "we could only go so far in the play." That sounds like a bad choice—unless those eccentricities were physically disgusting, e.g., Erik Satie's toilet habits—because an audience can much more easily believe the unbelievable than the nonexistent. *Breaking the Code* is a sort of withholding action: The eponymous deed, the actual breaking of Enigma, is not shown, not even truly explained. Perhaps it couldn't have been.

The author's strategy is to smash the unities of time and space as much as possible. We are continually buffeted backward and forward in time, and there are moments when Turing comes close to being in two places simultaneously. Moreover (though this may be the director's move), characters from past and future scenes, including the dead Morcom, often sit silently in an upstage corner, further subverting place and chronology. The main point of the play, for me, is that just as Turing wanted to believe that Morcom's mind could continue functioning without a body, so would the computer, the electronic brain, and thus perhaps corroborate Christopher's survival. Perhaps the confirmed nonbeliever Turing was trying to create a religion of his own. But nothing comes clear.

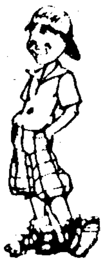
That an audience should be forced to break the code of a play is all to the good, provided only that something is to be got at, and from, the end. Thus, though we never meet Turing's father, his mother, a stately English homebody, is very much there and greatly disliked by her son until, late in life and in the play, he discovers that what he took to be a gesture of early abandonment was really an act of helpless, ineffable love. But little or no connection is made between this and the two homosexual dalliances we see, one of which, furthermore, is with a youth who speaks no English. A cute theatrical effect, but still no drama.

Then there is Alan's friendship with his chief at code-breaking headquarters, Dillwyn Knox—played with eloquent restraint by that fine actor Michael Gough—as well as the one-sided love a female co-worker, Pat Green, bears Alan even after he rejects her as anything but a friend, even after she has married another. What exactly attracts her to him, and what was that crucial schoolboy crush on Morcom truly like? What we have here is really a shadow play.

The many monologues about science, maths, and computers are not uninteresting, but they do not hold us as does, for all its incredibility, a chat between Turing and Knox about Disney's *Snow White,* which Alan has just seen and loved. It seems that Knox doesn't know the tale and that Alan has just discovered it, which is preposterous but also funny and touching, and, of course, points to the mode of Alan's suicide. Such idiosyncratic bizarreness is sorely needed, and is supplied mostly by Derek Jacobi's performance, probably untrue to the bleak reality of Alan Turing but the great artistic truth of this production, making it worth your while and money.

Jacobi's acting style probably owes something to Olivier, in whose National Theatre Jacobi worked long and well. It consists of an enthusiastic excess of physical and vocal intensity poured into the

Photograph by Martha Swope.



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tiniest action, most trivial remark, yet tempered by charm and grace—and try to define those! It is absorption or dedication, whereby everything, even understatement, is savored to the utmost, enjoyed a bit beyond the last drop. You can almost see and hear a soul pour itself into syllables and tics, fill to overflowing a gesture or a silence. Something large and irrepressible inside this Turing must content itself by apportioning its intensities among small, incommensurate containers. And Jacobi conveys the almost sexual pleasure of creating life on the stage by letting the moments, the details, build a character before us. It works; it glows.

Under Clifford Williams's direction, the other performances are lovely, too, notably Rachel Gurney's constrained mother, Michael Dolan's feckless boyfriend, and Colm Meaney's quietly implacable policeman. If Jenny Agutter doesn't dig much out of Pat Green, that may not be the actress's fault. Liz da Costa's set suggestively blends the concrete and the abstract, and Natasha Katz's lighting further conveys that we are mostly inside the strange universe of a universal brain. Hugh Whitemore, who did so well by Stevie Smith in *Stevie,* has written some nice bits of low-key dialogue. But the play is really, if not exclusively, in its central performance.

JEAN ANOUILH'S CONCEIT IN *The Rehearsal*—of life imitating, with a difference, the work a group is rehearsing or performing—is suddenly in the air: *Year of the Duck* (by Israel Horovitz), the movie *Dancers,* and an inept little musical, **Birds of Paradise,** in which some New England amateurs in a meeting hall, joined and led by an unemployed Broadway actor, rehearse a musical based on Chekhov's *Seagull* written by a young and quite obnoxious member of this internecine church players' group. Chekhov's spell is not even allowed to grab hold of them properly but is flirted with in a haphazard and aimless way by the actual authors, Winnie Holzman (book and lyrics) and David Evans (book and music). The pair have thus far contributed to musical revues, and are more suited to turning out the odd song than to fashioning an integrated whole.

Their effort is further, and seriously, undercut by their teacher, Arthur Laurents, who took over the direction from other hands. He has the not ungifted cast either behaving like stagnant zombies or bursting into chaotic action like souped-up automatons, wherever possible bypassing the human. John Cunningham, Mary Beth Peil, and the delightful Crista Moore come off best, and the show does have one very good song, "Imagining You," surrounded by absurdity and irrelevance. ■

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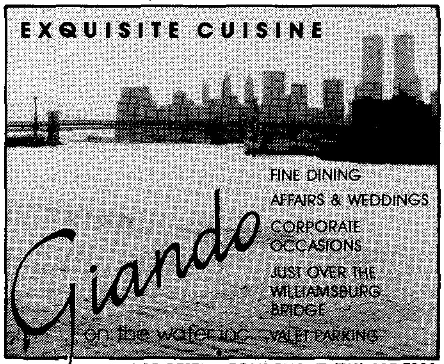

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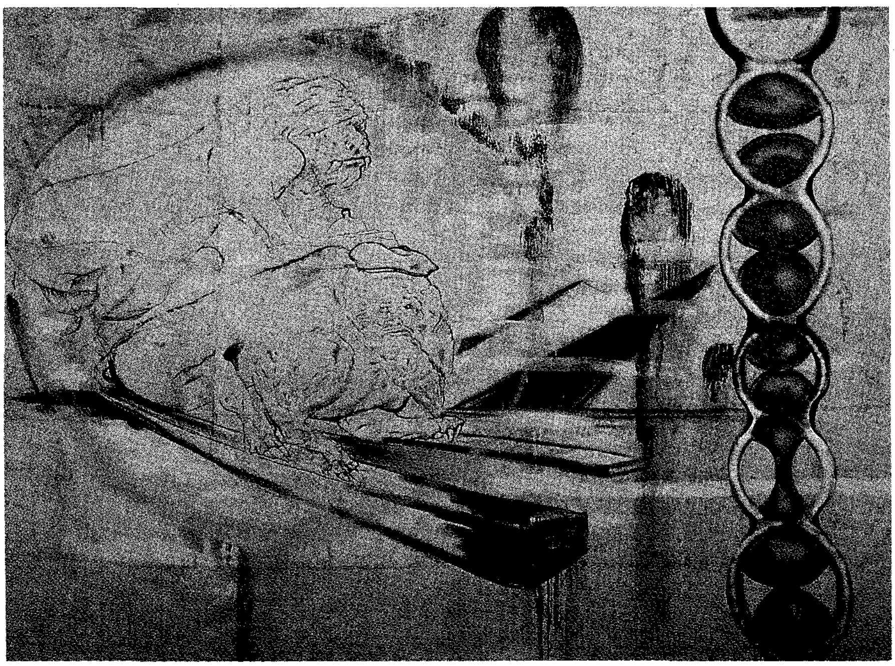
THE HUNGER ARTIST

"...'Julian Schnabel: Paintings 1975–1987' is the exhibition every artist dreams of. Schnabel looks as good as he ever will..."



CREATURE FEATURE: Fresh Eggs (for Alexander Achilles McEvilley).

WAS THERE EVER A PAINTER WHO GOT IN his own way as adroitly as Julian Schnabel? His personality has dwarfed his work since both caught the media's attention in 1979. But now Nicholas Serota, of the Whitechapel Art Gallery in London, has put forth an intriguing proposition—that we consider Schnabel's art apart from Schnabel—and I feel obliged to take him up on it.

"Julian Schnabel: Paintings 1975–1987" received surprisingly good advance notice during its travels through Europe in an earlier version. (At the Whitney, making the best of an errant shipment of paintings, associate curator Lisa Phillips has dropped some works and added others in consultation with the artist.) I had heard that it was a curator's show, not a dealer's, meaning that much of the fluff had been winnowed out. I was told that it would make the strongest case yet for Schnabel, who—having polarized everybody—desperately needs a moderating opinion. And so it does, on all counts. This is the exhibition every artist dreams of, the one that retouches the warts and tints the smile in the yearbook picture. Schnabel looks as good as he ever will. So just exactly how good is that?

Culling the best parts of Schnabel's production, Serota and Phillips have lent him a stability and purpose he ordinarily can't muster. The quality of his work typically wavers wildly, from the grandiose to the almost humiliatingly silly. At the Whitney, the silly side is confined to a few paintings in the fourth floor's back rooms, including the throwaway *Birthday*, done for his daughter Lola.

Elsewhere, Schnabel shows himself at peak. Out of the ruins of culture in the eighties he means to excavate heroic value. The shattered plates, the antlers, the terra-cotta figurines stuck onto these pictures are bravado gestures that, he hopes, weight the work with a gladiatorial passion for destruction and regeneration. Schnabel's voracious hunger for used materials—fur, velvet, old tarpaulins, Kabuki backdrops, anything freighted with a former life—comes out of a need to appropriate the emotional content that comes with things of the world.

But even at his grandest, a maddening pomposity infects everything he touches. He is very good at extracting the dramatic potential from materials, and very bad at knowing what to do next. The tarpaulins, for instance, make striking backgrounds—worn, theatrical, like army banners or a touring company's sets. Most of them have not been seen in New York, and they electrify the exhibition. Phillips has added *Muhammad Ali,* its seams joined by bruised, cracking, but still functioning silver duct tape, around which Schnabel has added a few rude strokes of raw earth red.

The room of giant Mexican tarpaulins has the majestic presence Schnabel imagines is in all his work. Oddly familiar gargoyles inhabit the scarred, parchmentlike canvas backdrop of *Fresh Eggs (for Alexander Achilles McEvilley)*. The monumental *War* (*Mexican Paintings*) goes further yet. Like graffiti scrawled on a Babylonian wall, a snarling skeletal beast stretches its claws across the gray skin under the letters *AZ AZ*—the beginning and the end—inscribed in black over red, a kind of MENE MENE.

But the shock of stepping off the elevators into a room filled with army tarps is more irritation than revelation. Schnabel plasters these canvases with names—Pope Pius IX, Ignatius of Loyola—invocations of saints and holy men, warriors in a spiritual struggle. He seems to think the names can say what images cannot.

In pursuit of the antique and the alchemic, Schnabel can be both boldly audacious and absurdly presumptuous. The drip of silver that splatters across the taut velvet of *Maria Callas No. 2* insouciantly quotes Abstract Expressionism (and Joseph Cornell). Compared with the pinched iconoclasm of David Salle, Schnabel is a romantic. He is after an epic wholeness that seems to have disappeared from Western culture. In his autobiography, *C.V.J.: Nicknames of Maitre D's & Other Excerpts From Life,* he tells us he wants to extricate romantic content from the debris of formalist modernism, giving back to painting some of the grandeur it possessed before Clement Greenberg destroyed its soul. (In the exhibition catalogue, Thomas McEvilley neatly remarks that Schnabel's agenda is, "roughly speaking, to save the humane ambitions of Modernism from the insane overconfidence of its methods.")

The problem is that Schnabel, searching breathlessly for transcendence, con-

Photograph: Private collection, courtesy Waddington Galleries, London.

fuses it with appetite. He thinks that desiring is the same as doing. He thinks that duplicating the gestures of artists like Franz Kline, Jackson Pollock, Cy Twombly, Beuys, and Barnett Newman will win him a place on their team. As a creature of appetite, Schnabel has no internal editor, no one to tell him when he's bad or good. Even the best work at the Whitney could clearly use a leveling hand. A virtuoso passage will bump up against one so ineptly painted that any beginning art student would burn the canvas. It's all of a piece: the vast reach that lets him aim for the moon, the wild swinging out of control, the hubris and the blind side. (Phillips, with perhaps unintentional astuteness, has titled her catalogue essay "Blind Date With History.")

The emptiness at the center is a vacuum not of emotion but of guiding intellect. According to Schnabel in *C.V.J.*, Jasper Johns eyed a painting and said, "It's very beautiful, but what does it mean?" Ah, yes, that question. Johns was right on target. It's characteristic of the eighties that we are willing to settle for ersatz heroism, for the sign, not the real thing. Schnabel is a perfect exemplar of this confused age, which has elevated any number of appetites to the stature of myth. Though the desire to be larger than life is certainly one of them, I don't think we should exclusively blame artists for a trait you can find on any page of *People* magazine.

Even those of us who detest Schnabel's persona must give his work its due—to a point. But the most devastating failure of his career has been his inability to tell a real idea from a false one, an ersatz emotion from the genuine storm—or, as the phrase goes, the lightning bug from the lightning. There is, for instance, a painting here that covers a pale tarp with an Yves Klein–blue scumble of Kline-like paint, accompanied by a paler blue shadow. Schnabel has the nerve to title this glib, phony paraphrase of Ab Ex calligraphy *Portrait of God.* Why? Because in the art culture of the eighties, why not? Who cares? A picture that is meaningless at its heart does just fine in a culture anesthetized to meaning. In Schnabel's conceptual universe, the center not only doesn't hold, it doesn't exist.

Then there's the lightning. I remember a piece of Japanese calligraphy I came across in a provincial museum outside Kyoto: just two black-ink characters, streaked and massive, plowing their way across the paper with such force that my skin shivered and my hair stood on end. I asked my guide to translate. His answer: "The name of God."

If you've never seen the real thing, how can you recognize the counterfeit?

(Madison Avenue at 75th Street; through January 10. *C.V.J.*: Random House, $75.) ■

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IN

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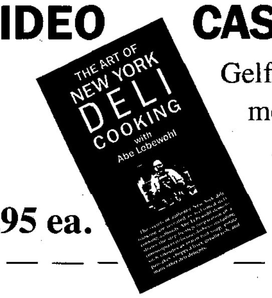

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The Insatiable Critic/Gael Greene

HOME ON TWO RANGES

"...The new David K's offers Mrs. Keh's cozy home cooking—robust casseroles, surprisingly subtle, often sublimely delicious..."

FOR ALL THE STRANGE WAYS OF THE Western World that David Keh has mastered, his stomach remains unreformably Chinese. Take him to the most wonderful French dinner and he will invariably stop home for something decent to eat.

Well, now we can stop home, too—at the revisionist **David K's** in its newest incarnation, kind to the arteries, kind to the bank account.

Perhaps you remember the strapping white-marble Fu dogs that once guarded the most ambitious, highest-priced wokdom in town? One day, the two Fus simply vanished. Keh had lost control of his moody crew. (I recall one evening when the waiters turned up the lights and started vacuuming to drive lingering diners from the room.) In a burst of ecumenism, Keh installed the Safari Grill upstairs—first Chicago nouvelle, then Far Eastern exotica—and enjoyed a wonderfully inscrutable success with his Cafe Marimba downstairs (although he never did quite understand Mexican cooking). But he never felt the least bit at home.

Actually, the new David K's is really Mrs. David K's. Jean, elegant and soft-spoken, is now doing her own aristocratic version of Leona Helmsley—the Queen is in the kitchen! And David is impressed. It is partly her menu, her robust casseroles, cozy home cooking, surprisingly subtle, often sublimely delicious.

DAVID K'S: *Jean and David Keh try Cantonese subtlety.*

Sichuan-pepper-heads numbered by fire may have to be persuaded. "Everything is spicy and hot?" one of my guests asks, full of hope. No. It isn't. Indeed, when I order Danny Kaye's shredded vegetables with Chinese sausage in whole-wheat pancakes "extra peppery" to soothe her, the dish loses all flavor.

Say good-bye to hot flashes. Start with jumping shrimp—in the shell, heads intact, sweet and fresh from the Chinatown market. Ask for swordfish, too, with slow-roasted whole scallions; juicy chicken dumplings in a sesame sauce; chopped mustard greens with fresh lima beans and a punctuation of pork; and squab for two, not fried in oil as usual but roasted to a honeyed caramel on the spit.

You may never have tasted bean curd so delicate and quivering as this, with two dipping sauces, one soy perfumed with ginger, the other pungent dynamite. Discovering a taste-and-texture seduction like freshwater chestnuts and snow peas is like rediscovering homegrown roses after an obsession with rare orchids.

Don't miss scallops Cantonese—David's version of egg fu yung—even if its voluptuous coating of fresh-pea-studded egg means using up your cholesterol allotment for a week. Ask for spoons so everyone can share the haunting broth of Jean Keh's casseroles—meatballs with swirls of slippery noodles and cabbage, or juicy chicken on the bone with mushrooms and basil. Also recommended: barely cooked lobster in the shell with a lemony aura, and rice noodles with bean sprouts, ham, and red pepper—"Chinese sauerkraut," my companions dub it.

Infinitely less than thrilling are very ordinary gingered lobster, bland chicken hand rolls (to wrap in watery lettuce), listless lamb with scallions, and lackluster pork with cashews, leek, and hot peppers. Fat-phobic friends are thrilled to find chicken with its skin crisped Peking-duck-style to wrap in whole-wheat pancakes with scallion and hoisin, but though chicken is a leaner bird, I find this one a bit drab and dry. And the tariff, $28.50, seems excessive in an otherwise moderate price scheme—appetizers from $4.50, entrées $13.50 to $18, making it possible to spend a little or a lot. Charging $1.50 for tea seems a bit rude, too. But there is an astonishingly discounted lunch ($9.95), and a Peking-chicken brunch on weekends with a Bloody Mary, choice of starter, dessert, and tea for just $14.95.

The real news here is Keh's timely passion not just for simplicity but also for health. There are no puddles of fat, nothing canned or frozen, "absolutely no MSG," the menu promises. It's not quite a spa, but neither is it a killing field.

Be warned, please—this venture is still adolescent and tentative, still evolving. A sudden burst of traffic early on had the kitchen struggling, the pace unhappily slowed. One Sunday, David Keh himself could be seen improvising behind the kitchen counter. And there was no time at all for Jean Keh to bake the ginger cookies she wants to serve with ice cream. Dessert now includes fresh-pineapple-and-almond tart, which David Liederman (the cookie man) taught Jean in a four-hour session one afternoon.

The truth is, I know David Keh very well. He is a friend. I could write about distractions overseas and a mid-life crisis, but he would be embarrassed. So perhaps it's enough to say he seems to have settled down again, with good home cooking China-style in the cavernous Third Avenue space where he once made his name.

David K's, 1115 Third Avenue, near 65th Street (371-9090). Lunch, Monday through Friday noon to 3 p.m.; dinner, Sunday through Thursday 5 to 11:30 p.m., Fridays and Saturdays till midnight; brunch, Saturdays and Sundays noon to 3:30 p.m. A.E., D.C.

ZARELA MARTÍNEZ IS A TOUGH CITY flower. Toss her out of the greenhouse into the cold and she'll take root in a crack of the pavement. Equal parts of talent, hunger, and chutzpa fuel this hardy hybrid. And her new **Zarela** in the creaking, arthritic quarters that last housed

Photograph by John S. Abbott.

“. . .Zarela’s flavors weave a complex tapestry—smoke and vinegar, the cool of jícama, the intensity of roasted tomato. . .”

Tastings on 2 is a triumph of kitchen alchemy over packaging. But then, fans of her home-style Mexican ranchero cooking would quickly sniff out the scent of her heavenly mole sauce no matter where she blossomed next, even here in digs that fall somewhere between tearoom and pub.

Early raves and the tattle of frontline foodniks have already crowded the second-story dining room, converted the bar into a noisy canteen, and traumatized the kitchen. But the outsize frozen margaritas ($6) numb the pain of unseemly delays, and it’s easy to fill up on chips with two diabolically feverish sauces.

True, it does look a bit Laura Ashley, even with Zarela herself, notorious for the bravura of her cleavage, all in black and lariats of rhinestones, tending the flock . . . even with the costumed duo on guitars. But there wasn’t time—or that much money—to redo the hacienda (still in negotiations even now) once she was abruptly evicted from Cafe Marimba. She had to move fast “for fear I’d lose the staff,” she explains.

ZARELA: *Martinez dishes up sophisticated ranchero fare.*

Bright bands of ribbon, Mexican folk art, her eleven-year-old son Rodrigo’s sculpture, and a vase she covered with colored stones on a quiet night sitting at the bar are just the beginning. But within that odd pastiche, the cuisinary theme is already clear—hearty and sophisticated Mexican home cooking at moderate prices. The same plump chicken-and-fruit-stuffed poblano chile, the same chicken and cheese enchiladas in her powerful Oaxacan mole, the same melt of Cheddar—queso fundido—with either homemade chorizo sausage or thick rings of pickled jalapeño or both (of course, both) . . . all the Marimba familiars.

It’s easy to make a meal without setting off the burglar alarm on your wallet by choosing from a long list of appetizers, salads, and extras. A toss of hominy, tomato, onion, garlic, and jalapeño is a must, as are spicy mixed greens, “quelites” on the menu, and fried slices of plantain in more of that splendid mole. Corn-and-crab soup is a perfumed porridge. And you might prefer your calamari crisp, sauce on the side, but there’s no complaint about this zesty tomato-onion-olive purée. Her tangy red-snapper hash is justly celebrated, as is torta de arroz—a cakey bread made with rice flour, corn, poblano peppers, and cheese. Ignore the Caesar salad—it’s an impostor.

Forget that you’re bored with Tex-Mex cliché—or never liked it anyway. Zarela’s ranchero notions go beyond expectation. Do not ask for whom the taco bell tolls. Now and then, a scorch of jalapeño may make a mushroom cloud of your brain, especially in the shrimp dishes where the sea critter itself can be wan and wimpy. But the flavors here weave a complex tapestry—smoke and vinegar, the special sweetness of dried fruit, the cool of jícama, cinnamon, cilantro, the intensity of roasted tomato.

I cannot imagine there was tuna on the ranch in Chihuahua where Zarela grew up, but she knows the magic of painting it with mole, searing the outside, leaving it sashimi at the core. Her luscious grill-smoked salmon is rare, too, served tepid, with chipotle mayonnaise. Tangy tomatillo livens grilled tilefish. Chewy and flavorful skirt-steak fajitas come with salsa, guacamole, and her tiny silver-dollar flour tortillas (beans and rice are extra).

Drunken chicken, pollo borracho, with olives, raisins, and almonds, is infinitely superior to the dried-out, spit-roasted Yucatán chicken. And though I normally avoid chicken breast, grilled with a basting of chipotle purée it is irresistible, moist, faintly charred, touched with orange. Friends rave about her pork baked in milk, a once-a-week special. Liver with bacon and onions might be better rarer (we forgot to ask).

More than one margarita has a way of disarming all critical faculties, but I’m sober enough to wonder if it isn’t a bit chintzy to serve entrées in such small oval dishes, minus a vegetable or garnish (who ever heard of fajitas without rice and refried beans?), but perhaps I’m overly cranky—prices are gentle ($8.95 to $18.95). Our gang, wanting to taste and share everything, scarcely notices.

The gift of chocolate came from Mexico, where the priests believed it to be an aphrodisiac (too dangerous for the masses), and Zarela’s followers revere anything she does in chocolate. I love the praline-hazelnut flan and a dense, almost puddinglike buttermilk-jam tart, served with pumpkin-seed sauce and vanilla ice cream. The apple pie is very spicy. Almond cajeta torte is sweet, just a cut above birthday cake, but the margarita cheesecake is rich and deliciously citric.

Does Zarela seem a little tense? This latest somersault—out from under David Keh’s protective umbrella and the stunning Cafe Marimba (perhaps Sam Lopata’s most beautiful restaurant design ever) to the not-yet-homey Zarela—has been dizzying.

But Manhattan is her dream. If Paul Prudhomme hadn’t discovered her catering in El Paso, she would have discovered him. She made her New York debut in a flashy Chaîne des Rôtisseurs event at Tavern on the Green, and when Warner LeRoy didn’t invite her back, she invited herself. It was at a private dinner at LeRoy’s home that Craig Claiborne succumbed to her spicy ways. His invitation to cook for President Reagan at the 1983 economic summit in Williamsburg, Virginia, gave her the spotlight that ultimately attracted Keh.

Forced now to focus on the dining room and details of business, Zarela is not stirring the pots as much as she ought to be. But soon she’ll be back in the kitchen. Aaron, the other half of the eleven-year-old twins, who considers Mom’s kitchen his own day-care center, will don his chef’s whites and run underfoot. If all goes well, the tearoom prints will disappear. Guitars will plink and Zarela will persuade you to try her corn-fungus purée layered in crêpes under a Cheddar-cheese glaze. Corn fungus? Why not? It’s the truffle of Mexico.

Zarela, 953 Second Avenue, near 51st Street (644-6740). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Thursday 5 to 11:30 p.m., Fridays and Saturdays till midnight. A.E., C.B., D.C., M.C., V. ■

Photograph by John S. Abbott.

SALES & BARGAINS

BY LEONORE FLEISCHER

HANDSOME HANDBAGS

HERE IS A SELECTION OF ONE- AND FEW-of-a-kind samples and prototypes of mostly leather handbags at below wholesale prices. For example: a group of multicolor bags with bold geometric patterns, retail $275 each, here $108; hand-painted, leather-trimmed canvas satchels, retail $295, here $112; embossed silk-screened leather bags with fabric appliqué, retail $260, here $124; studded bags are available in denim, linen, and leather, retail $225–$340, here $88–$132; embroidered lambskin bags, in seven colors and six styles, retail $185–$290, here $80–$110; Also, a grab bag of miscellaneous items, including some of next fall's samples, here $25–$75. Checks accepted; no credit cards; all sales final. *VST, 242 West 30th St., second floor west (564-5550); Mon.–Fri. 5:30–7 p.m.; Sat. and Sun. 11 a.m.–5 p.m. (except 11/27 and 28, 10 a.m.–4 p.m.); 11/27–12/5 only.*

WAREHOUSE SALE

THERE ARE A WIDE VARIETY OF GIFTS from China at up to 75 percent off. For example: handmade wheat-straw appliquéd jewelry boxes, retail $10–$45, here $2–$12.50; wheat-straw, feather, sequined, and gold- or silver-thread Christmas ornaments, including birds, horses, stars, and hearts, retail $4–$10, here 89 cents to $5. Also, lamps, ceramic garden furniture, stationery, lacquerware, and more. Everything sold as is. M.C., V. accepted; no checks; all sales final. *Bill Yee Associates, 140 Woodland Ave., Rochelle Park, N.J. (201-368-2990). By car: Take George Washington Bridge to Rte. 80 West; stay in local lanes to the Rochelle Park Rte. 17N Exit; go north three miles to Woodland Ave. Exit; look for signs. Mon.–Sat. 9 a.m.–5 p.m.; 11/27–28 and 11/30–12/23.*

AMERICAN PIE

THIS PROFESSIONAL SOHO BAKERY BAKES delicious pies, cakes, and quiches for restaurants, but for the holidays, it is open to the public. Pies (each serves 8–10 people) include: bourbon pecan, here $10; pumpkin, here $9; country apple, here $9; cranberry apple, here $9; Big Apple walnut (made with sour cream), here $10. Cakes (small size serves 6–8; large serves 14–16) include: Irish whiskey, here $8.50 and $17; chocolate-chip fudge, here $9 and $18; Broadway cheesecake, here $9 and $18; Chelsea carrot, here $8.50 and $17; raspberry nut torte, here $8.50 and $17; and more. Quiches (serves 4–5 for a main course) include: broccoli and Cheddar, spinach and mushroom, vegetable medley, here $10 each. Free delivery in Manhattan on orders of $50 or more; orders should be placed a day in advance. Cash only. *Let Them Eat Cake, 287 Hudson St. (989-4970); Mon.–Fri. 8 a.m.–5 p.m. (except 11/23–25, till 6 p.m.; and 12/24 and 31, till 3 p.m.); through 12/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

WOMEN'S SPORTSWEAR

THESE SIMPLE COORDINATES COME IN sizes 4-12. A group of wool-blend plaids (with some Lycra added) includes: double-breasted jackets, retail $500, here $240; baseball jackets, retail $400, here $200; slim pants and skirt, retail $270 and $200 respectively, here $130 and $90. A group of wool-crêpe items with embroidered detail includes: jackets, retail $350 and $500, here $175 and $250; pants, retail $240, here $120; fishtail skirt, retail $260, here $130; coordinating stretch crepon clothing, retail $240–$310, here $100; silk blouses, in many styles, retail $130–$170, here $60; silk-georgette separates in a range of solid colors and "wave" and "tattered" prints, retail $160–$230, here $80; "lacquered silk" pieces, including motorcycle jackets, retail $150, here $70; raincoats, retail $400, here $200; and more. Also, a rack of one-of-a-kind samples (size 8), $25 each. Cash only; all sales final. *Dianne Beaudry, 224 West 35th St., sixteenth floor (239-1003); Tues. and Wed. 10 a.m.–6 p.m., 11/24 and 25 only.*

FOR MEN AND WOMEN

THIS IMPORTER OF HIGH-STYLE CLOTHING and accessories from Italy is clearing out its showroom samples and overstock. For men (sizes 36–42): white cashmere cardigan and crewneck sweaters, retail $500 and $470 respectively, here $190 and $175; wool sweaters in stripes and patterns, retail $250–$300, here $120–$160; sport shirts are available in linen or linen-cotton blends, retail $100–$150, here $50–$75; summer sport shirts available in cotton, linen, or viscose, retail $100–$200, here $55–$110; cotton, wool, or silk jackets, retail $110, $230, and $500 respectively, here $40, $100, and $250; linen or cotton summer suits, retail $375, here $150; wool summer suits, retail $550, here $250; distressed-leather jacket (size 40), retail $775, here $325; wool, cotton, and silk-wool-blend socks, retail $12–$25, here $5–$8; dress and casual trousers (waist sizes 28–40) are available in wool, tweed, corduroy, and flannel, retail $150–$250, here $15–$80. Also, neckwear, cummerbund-and-bow tie sets, mufflers (wool, cashmere, or wool-cashmere blend), belts, handkerchiefs, and more. For women (sizes 4–14): wool, cotton, and wool- or cotton-blend sweaters (some with matching skirt or leggings), shirts, pants, and skirts, retail $75–$400, here $20–$150. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Jean Robert, Ltd., 665 Fifth Ave. (entrance on East 53rd St.), tenth floor (752-0211); Mon.–Fri. 10 a.m.–5:30 p.m.; through 11/27 (closed Thanksgiving Day).*

SEPARATE TABLES

THIS SALE ON HIGH-QUALITY TABLES INcludes: 36-in.-square, 40-in.-round, or 2-by-4-ft. rectangular glass cocktail tables, were $950–$1,150, now $395; 20-in.-square or 24-in.-round end tables, were $850–$950, now $395; 16-by-48-in. console tables, were $1,250–$1,350, now $595. Customized tables with special features (rounded or cut corners, bevels or ogee edge-work) can be made to order. Delivery additional. M.C., V., checks accepted; all sales final. *A Parable's Tail, Ltd., 172 Ninth Ave., near 20th St. (255-1457); Tues.–Sun. 11 a.m.–5 p.m.; 11/24–29 (closed Thanksgiving Day).*

FROM THE DESIGNER

BOTH SAMPLES AND STOCK ITEMS OF THIS striking handmade ceramic jewelry are here at wholesale prices. Earrings (clip-on and post), including "tortoise," "hematite," and jungle prints, retail $30–$38, here $15 and $16; necklaces, retail $50–$110, here $25–$52; hand-painted wooden bangle bracelets with *faux marbre* finish, retail $12–$30, here $5–$10. Also, one-of-a-kind prototypes, seconds, and discontinued merchandise. Checks accepted; no credit cards; all sales final. *Rick Starr, Inc., 333 West 39th St., Room 404 (564-4588); Mon.–Wed. 11 a.m.–7 p.m. and Fri. and Sat. till 5 p.m.; 11/23–25 and 11/27 and 28 only.*

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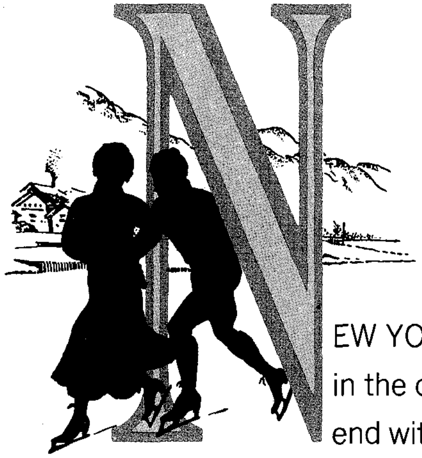

NEW YORK can be a cold town. But a winter's tale in the city needn't begin with indoor inactivity and end with a bad case of the flu. While a cure for the common cold remains elusive, some doctors suggest that vitamin C and zinc may lessen the severity of cold symptoms. Studies with interferon showed that in the form of a nasal spray, the anti-viral protein reduced the risk of infection by 40 percent and prevented rhinovirus colds, the most common kind, in 90 percent of those tested. However, this ounce of prevention is not available to the public—and may never be.

To remain healthy through the winter, focus on countering the effects of the cold outdoors and the often hot-and-dry air indoors. Stay abreast of the latest information on exercise, nutrition, and protection for the skin and eyes. Keeping in top shape allows one to take best advantage of winter's special pleasures.

While retreating to the fireside or living-room couch is the first defense of some city dwellers when the temperature drops below freezing, others look for ways to stay active. From skiing at a chic resort to returning serves at a tennis camp with a view of the Caribbean to taking an after-work spin around the Wollman Rink, a multitude of activities awaits the winter athlete.

Those who prefer to remain indoors can go to the health club for swimming, weight training, or aerobic conditioning. Exercise equipment with new video components permits members to row, bicycle, and hike through rugged and exotic environments without battling the elements.

Finally, those who shiver at the thought of leaving their apartments can work out in front of the television set. Specialized fitness videos run the gamut from ballet to bodybands. Celebrities, experts, and exercise gurus have all gone to the videotape, exhorting the indolent to jump to it.

No matter which regimen gets you going this winter, there's plenty to keep you going strong.

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STAYING HEALTHY

How to Avoid the Ills and Chills of Winter

BY RANDI BLAUN

Settling in for the winter seems only natural. But could it be nature? Dr. Stuart Berger, a Manhattan physician and the author of *How to be Your Own Nutritionist* (Avon Books, 1987; $4.95), suspects that, to some extent, the slower metabolism and higher cholesterol levels he's observed in some patients in winter are due at least in part to an adaptive mechanism we share with bears and other mammals living in temperate climates: "People hibernate, too," says Dr. Berger.

But whether or not winter mellowness is genetically programmed, turning into a marshmallow is not inevitable. There are plenty of ways to maintain or lose weight in the colder months, though anyone out of shape or unaccustomed to exercise should see a doctor first.

For those who run, roller-skate, or bicycle from May to September, freezing winds and icy roads pose obstacles. But a periodic change of sport—or cross-training—is often recommended anyway by top trainers as a way of banishing boredom and working different muscle groups. For those looking for an alternative to their usual outdoor exercise, lap swimming may be ideal. It is therapeutic for many injuries and is a low-stress method of developing and maintaining aerobic fitness for those with joint problems, notes Jackie Ross, director of therapy at the Arthro-Fitness Center/TSI Training Center.

Many health clubs in addition to TSI now offer "aqua-aerobics" to make swimming workouts more beneficial and fun. The 92nd Street Y Health & Fitness Center schedules classes for competitive swimmers at several fitness levels and in all age groups.

While shaping up at the health club or gym this season, you may encounter a host of new high-tech machines. Along with now-standard features such as heart-rate monitors and calorimeters, some of the latest aerobic conditioners provide lively computerized graphics and a wide selection of training programs.

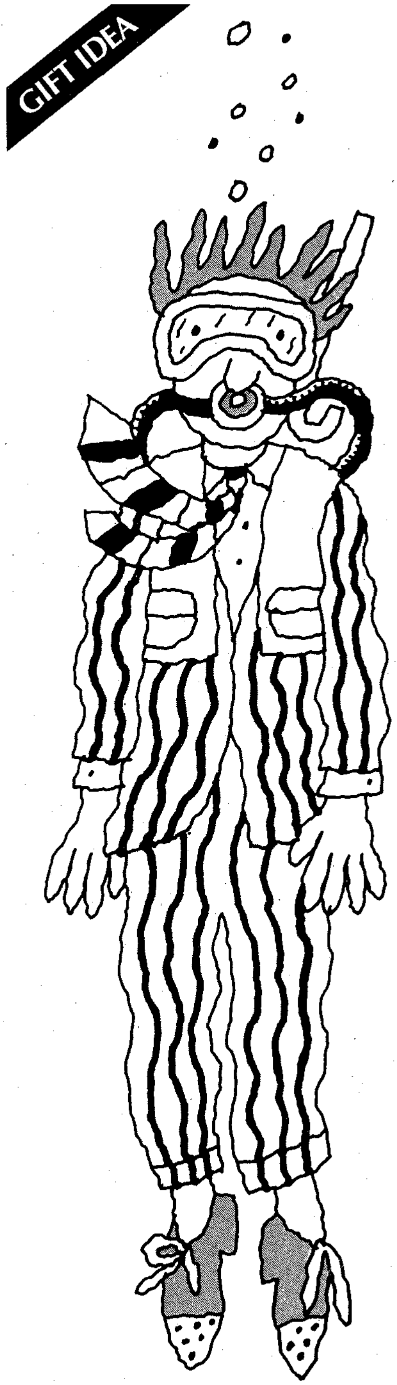
State-of-the-art exercise equipment includes a new Biocycle that provides twelve training programs—one of which is a cycling version of the Boston Marathon. The programs progress through twelve levels of difficulty and feature a video showing the "terrain" one is traversing. The Life Rower displays a video-animated competitor, and the Stair Master 4000 simulates treks up on-screen equivalents of various slopes ranging from gentle hills to Mount Everest. It also monitors distance, heart rate, and the number of calories burned.

Pumping iron has become more high-tech as well. Powercise machines "talk" encouragingly to the exerciser while displaying video animation of the effort being exerted. The Gravitron allows several familiar exercises to be performed at a resistance automatically adjusted to a workout intensity appropriate for the individual's body weight.

Those who wish to pedal across the country without leaving home may do so with the help of novel stationary cycling equipment and programs. One deluxe bicycling system includes a huge viewing screen on which various scenic routes are shown; the exerciser sees his or her effort reflected in the speed of the passing scenery. Available at more modest prices and designed to be used with any stationary bike are scenic VCR bike tours complete with warm-up and cool-down periods (see page 34A). For those who prefer pedaling with their hands free, Precor's semi-recumbent stationary bike with forward pedaling action promotes symmetrical development of leg muscles, and provides extra comfort and back support with its chair-like seat.

WINTER WALKS

The more casual approach to aerobics these days has spawned a school of dedicated year-round walkers. Dr. Steven Jonas, author of *The Complete Book of PaceWalking* (Crown, March 1988; $9.95), advises the cold-weather walker or jogger to dress so that he or she will start out "slightly chilly," since the activity will produce heat fast. Dr. Jonas, a



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professor of community and preventive medicine at the State University of New York at Stony Brook, recommends running suits and underwear made of breathable fabrics. He also suggests wearing a hat or sweatband, ski socks, and mittens or ski gloves for winter walking and running.

There are many new walking shoes on the market for both casual and competitive striders. Some of these, such as the Rugged Walker, a new model from Reebok, are suitable for winter hiking. Key features to look for, advises Dr. Jonas, are a flexible forefoot, strong ankle support, and a firm heel: "The shoe should grip the foot in as many places as possible, with the exception of the toe area, which should be roomy." Dr. Jonas, who is an amateur triathlete, recommends buying new running or walking shoes for winter, as new treads grip slippery surfaces better. "Don't go running on an icy day," warns the doctor, who once broke his ankle that way.

Unless the pace makes it impractical, breathe through your nose—which warms the air before it hits your lungs—and exhale through your mouth. While freezing temperatures need not proscribe walking, those who find they have trouble breathing comfortably below certain temperatures should stay indoors.

SAVING YOUR SKIN

Cold weather may be invigorating, but winter wind and sun can pose problems—from the merely cosmetic and uncomfortable to the potentially lethal.

According to dermatologist Jonathan Gold, clinical fellow in dermatopharmacology at New York University Medical Center, skin is especially vulnerable to dryness in winter. What makes skin look smooth and fresh is its water content, explains Dr. Gold. When exposed to the cold, dry air outdoors and overheated, dry air indoors, the skin loses moisture, making its texture rough and wrinkles more prominent. While dryness alone is not a serious problem, severely chapped skin is uncomfortable and unsightly, and is more likely to pucker and crack, making it more possible for infection to develop.

Preventing winter dryness isn't difficult, but it does require diligence. The point, notes Dr. Gold, is to moisturize the skin before exposing it to the elements. The first step is "hydrating," which simply means applying water so tissues can absorb as much of it as possible. A bath or shower "should be fast—five to ten minutes" and not too hot, says Dr. Gold. In this way, one avoids washing away too much of the skin's natural oily sealant. A bath product with oil is useful, as it may help seal in water. One line, Kneipp Herbal Bath Oils, contains extracts of spruce and pine, juniper, rosemary, eucalyptus, and other herbs.

After bathing, liberally apply moisturizer immediately after toweling off to maximize the benefits of hydration. As Dr. Gold explains, skin cells naturally contain fat in their membranes, and some fat is found between cells as well. One of the functions of this fat is to prevent water from escaping. But fat and water don't ordinarily mix. And in the absence of adequate sealant at the skin's surface when exposed to cold dry air, the water can escape.

For those who run, roller-skate, or bicycle from May to September, freezing winds and icy roads pose obstacles. But a periodic change of sport is often recommended anyway by top trainers as a way of banishing boredom and working different muscle groups. Lap swimming is one good alternative to outdoor exercise.

A good moisturizer helps retain water in the epidermal layers of skin. Available products do this either by leaving an oily film on the surface of the skin to prevent evaporation or by chemically attracting water through the use of humectants—or both. Among the effective humectants used in moisturizers are glycerin, propylene glycol, butylene glycol, and urea. But, says Dr. Gold, "A moisturizer doesn't have to be fancy. The best are bland, not perfumed or scented, to minimize allergic potential, and should contain no abrasives or medicines."

THE BIG CHILL

Prolonged exposure of unprotected skin to extreme cold causes frostbite, with its characteristic white patches. Common sites are cheeks and the tips of the nose and ears, as well as fingers and toes, though entire extremities are also vulnerable. Severe pain is a sure sign of trouble, but you may have a serious problem if the pain stops while you're still outside. This may indicate that the tissues are freezing.

The folk treatment for frostbite—rubbing the affected area vigorously with snow—doesn't work and is dangerous. Ice crystals have formed in the water that constitutes most of the frostbitten tissue. Rubbing the area, especially with more frozen water, could rupture cell membranes. The treatment today, says Dr. Gold, begins with gradually rewarming the affected area by immersing it in warm water or applying a warm, moist towel. One should seek medical care immediately.

Do not attempt to warm up a victim of frostbite with a shot of brandy. In fact, for anyone venturing out into the cold, drinking liquor isn't a particularly good idea: While it increases blood flow to the skin, alcohol blocks the sensation of freezing—diminishing vital feedback to the brain about the weather's adverse effects on the body.

Windburn, caused by blasts of dry and frigid air and a fusillade of solid particles such as snow and dirt, reddens and damages skin. Applying a non-prescription hydrocortisone ointment can help. To prevent windburn and frostbite, Dr. Gold recommends spreading petroleum jelly on the face. This will protect the skin and help it retain moisture and heat. In high winds, wear a ski mask.

Frostbite may be accompanied by hypothermia—a condition in which the entire body loses a significant amount of heat. It's caused by prolonged exposure to low temperatures. The body first attempts to cope with this loss by producing goose bumps, caused by the erection of tiny hairs that trap a layer of warm air close to the skin. (While effective in furred creatures, this atavistic reflex does little to warm us.) Then comes shivering, the random contraction of muscles, which burns calories and generates heat. At the same time, blood is alternately sent to and withdrawn from the extremities in a heat-conserving and tissue-saving cycle. Stamping one's feet, jogging in place, and rubbing fingers and toes are effective ways to keep warm, as is huddling together with other warm bodies.

Letting great-grandma have the seat closest to the fire is more than just a sign of respect, as the body's heat-conserving mechanisms get less efficient with age. Very young children, too, are susceptible to the cold, but have greater recuperative powers.

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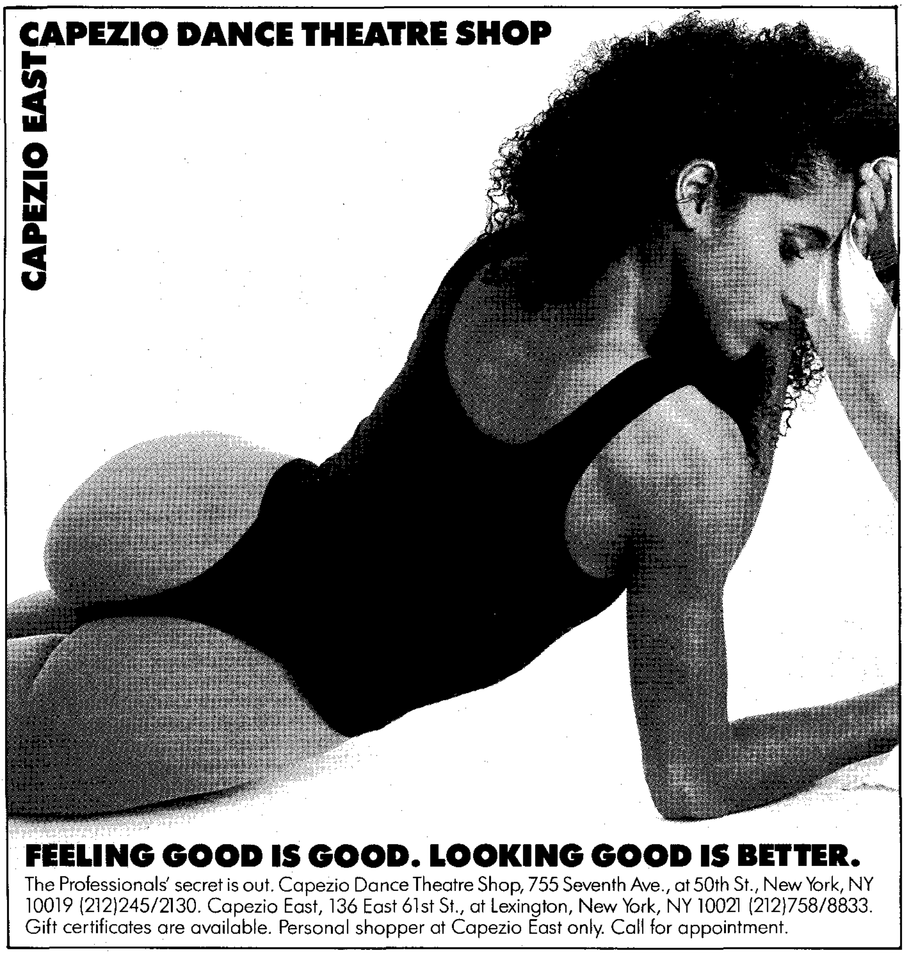

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A person suffering from hypothermia is cold to the touch, pale, lethargic, dazed, and has a slow pulse. As with frostbite, treatment requires gradually rewarming the body and seeking medical attention as soon as possible.

SUN ALERT

While freezing winter winds are a threat to the skin, the sun poses dangers as well. In the winter months, less potentially damaging ultraviolet light reaches the earth's surface than at other times during the year. But skiers under prolonged exposure at high altitudes are at particular risk of injury, because the atmosphere—and hence the ultraviolet-light-screening ozone layer—is thinner. Those who venture onto the slopes are advised to use a sunscreen with a sun-protection factor (SPF) of 15 or more.

> ***With a good pair of sunglasses, the winter athlete or stroller can see clearly in all weather and light conditions. An excess of shortwave blue light in hazy or snowy weather and at twilight can make moguls invisible. Lenses that filter out blue light—those with blue or amber coatings—actually enhance the visibility of moguls, a major safety advantage.***

Just as winter light can burn skin under extreme conditions, it can also damage eyes and hamper vision. Two of the most dangerous injuries are snow blindness and sun blindness, though neither is irreversible. The first is thought to be caused by ultraviolet light, which temporarily overheats the tiny blood vessels on the retina and makes them swell. Sun blindness is similar to a sunburn on the cornea. And visible light reflects off snow and causes glare—a hazard magnified for skiers, for whom clear vision is essential for safety.

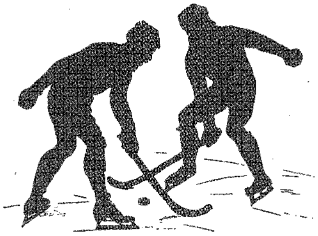
With a good pair of sunglasses, the winter athlete or stroller can see clearly now in all weather and light conditions. New materials and manufacturing processes, along with recent insight into how the eye sees in various types of light, have yielded sunglasses that substantially improve vision—a major safety breakthrough for skiers.

According to John Gruen, president of

Gruen Optika Corporation in Manhattan, a wide variety of lenses, tints, and special coatings is available today. Glass lenses, long preferred by those who need precise prescriptions, are now more impact-resistant, making them nearly as safe as plastic. Polycarbonate, which is lightweight, shatterproof, and scratch-resistant, combines the best aspects of glass and plastic and is especially popular for ski glasses.

Glass itself blocks some ultraviolet light, as does a green, gray, or amber tint or coating (gray is especially good for cutting glare, notes Gruen). In winter, there's more visible light in the early morning and late afternoon than at midday, so skiers may choose to pack two pairs of sunglasses and change lenses accordingly. An excess of shortwave blue light in hazy or snowy weather and at twilight can render moguls invisible. Lenses that filter out blue light—those with blue or amber coatings—actually enhance the visibility of moguls, a major safety advantage, notes Gruen, himself a skier.

If you do a lot of skiing above the tree line or are supersensitive to light, Gruen recommends glasses with mirrored side shields, which help deflect extra glare. Anti-reflective mirrored coatings of gold, silver, or platinum can be applied to any sunglasses by an optician, as can a new, clear anti-glare coating. Bollé, Cebe, Rēvo, and Vuarnet all make a selection of sunglasses for skiing and general use. Gruen Optika makes prescription-lens inserts for ski goggles and offers a new anti-fog coating.



HEARTY AND HEALTHY FOODS

The holiday season presents a succession of feasts. Those who want to eat more prudently know that trimming fat—primarily saturated fat—and sugar from traditional holiday recipes is in order. But merrymaking need not be marred by austerity. In addition to offering the leaner beef varieties and cuts, savvy chefs can add naturally superlean game. Chunky stews and thick bean and vegetable soups can take a prominent place on the holiday table among pasta dishes and warm salads made with exotic grains. Fruit sorbets and tarts make dessert luscious but virtuous.

Health-conscious entertaining is becoming a tradition of its own. Ellen Berson, co-owner with her husband, Ted, of The Movable Feast caterers in Brooklyn, says she sees a sure sign

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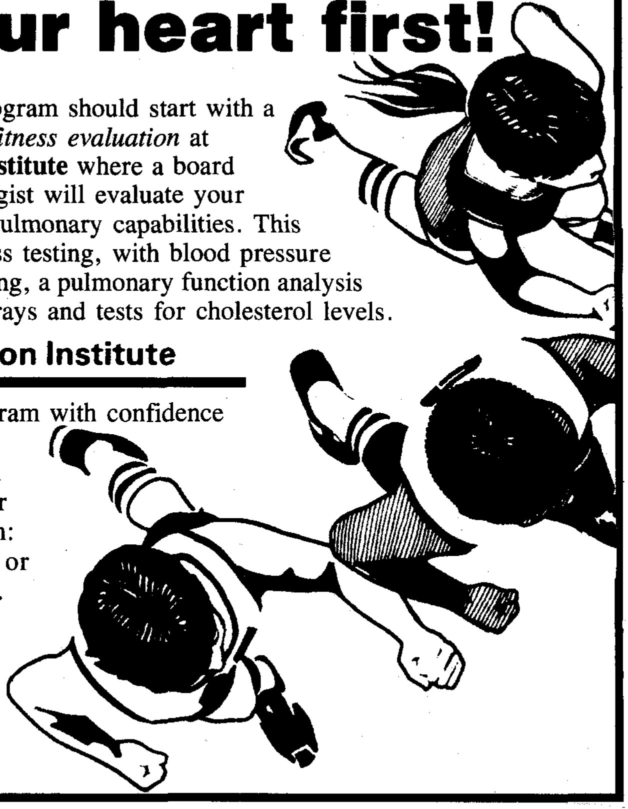

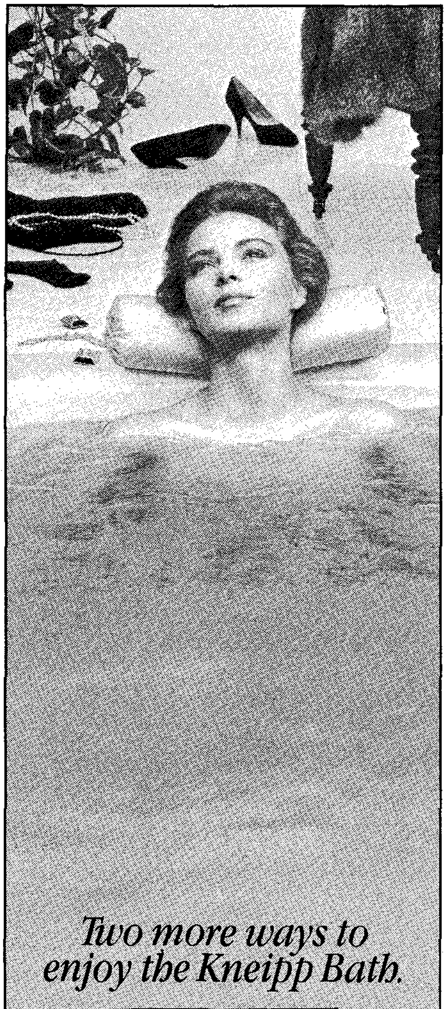
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of the healthier times in the fact that her fruit-and-vegetable bill has gone up considerably in the last few years. Instead of beef, buttery casseroles, and creamed soups, a holiday menu likely to be requested by Berson's customers might be Rock Cornish game hens basted with grenadine, accompanied by wild rice cooked in bouillion, pasta in fresh tomato sauce, and salad tossed with balsamic vinegar which, says Berson, "has so much flavor you don't need oil." She also lays out what she calls "the edible table"—a selection of vegetable and fruit crudités, the latter with a raspberry dip. Berson's pastries are open-faced and made with phyllo dough brushed with vegetable oil. For moisture, her apple tart contains apricot preserves rather than butter.

Manhattan's many food markets have responded to the raised health-consciousness of consumers by stocking many more types of beans, grains, and winter vegetables than ever before. Prepared foods, too, reflect the trend to more elegant, streamlined winter dining and entertaining. At Zabar's, for example, executive chef Boris Bassin notes that almost all salads are prepared with olive oil, known to be one of the fats that lower cholesterol, and the store has long had a low-salt policy.

POULTRY, MEAT, AND FISH

The turkey has always been one of the most healthful foods on the holiday table, as the white meat is very low in fat and the entire bird is low in saturated fat. A variety of brands of turkey cuts is available for consumers to choose from for times when a whole turkey isn't suitable. The latest to join the flock is The Turkey Store brand which, among other cuts, packages thin slices of the virtually fat-free breast meat for scaloppine and stir-frying. The brand is sold at D'Agostino's and Sloan's.

Because wild game eat natural foods and are more active than domesticated animals, they contain far less total fat. Barbara Anderson, of the United States Department of Agriculture's Human Nutrition Information Service, notes that 3.5 ounces of venison contains a mere 4 grams of fat, while the same quantity of trimmed beef averages 6.3 grams of fat.

Salmon and other fatty fish such as herring and tuna—all rich in the much touted omega-3 oils, which are thought to lower the risk of heart disease—are also perfect holiday-feast offerings.

DAIRY PRODUCTS

Many hard aged and semi-soft cheeses are composed almost entirely of fat—most of it saturated—and are especially high in cholesterol. Can you have your cheese dips, sauces, and cubes—and unblocked arteries, too? This year, you have a fighting chance. Zabar's offers an extensive selection of reduced-fat cheeses, says cheese buyer Olga Dominguez. Dean & DeLuca stocks the ricotta-like Verde Mont in low-fat and fat-free versions. Zabar's also carries quark—a low-fat soft cheese resembling cream cheese—and an 82 percent fat-free fresh goat-milk curd. Local supermarkets stock new lower-fat items as well, among them Philadelphia-brand light cream cheese, Friendship Light Delite sour cream, Land O' Lakes Lean Cream and dips, as well as several brands of nonfat yogurt.

Pigeon peas, fava beans, triticale, and quinoa: Versatile and filling, this winter's crop of dried beans and grains are fiber-rich, fat-free, and contain 80 to 100 calories per half-cup. They fit well into hearty winter recipes and can be used in stews, soups, salads, and casseroles.

BEANS AND GRAINS

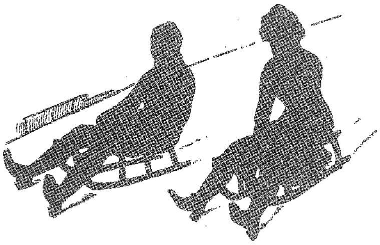
Along with being versatile and satisfying, dried beans and grains, when served together, are excellent sources of vitamins, minerals, and protein—with some combinations yielding complete protein. They are also rich in fiber, containing both the roughage required for good digestion and soluble fiber, which lowers cholesterol. Beans and grains are virtually fat-free, and contain approximately 80 to 100 calories per half-cup.

Beans, grains, and pasta fit well into hearty winter recipes, and can be used in stews, soups, salads, and casseroles. They satisfy certain deeper cravings, too. Nina Balducci, vice-president of Balducci Enterprises, Inc., says, "I associate minestrone with winter."

Health and time considerations are simultaneously influencing a new type of take-out cuisine, notes Balducci, and combinations of beans and grains satisfy those needs perfectly. "People are busy," she says. "So we're back to the old way of eating: the one-dish meal." That philosophy is evident in many of the store's cold-weather offerings: tosses of vegetables and beans with pasta or whole grains in a light vinaigrette.

The demand for dried beans is up as well, notes Balducci. Popular this year are large fava beans, also known as broad beans or horse beans and used in Indian, Cuban, Portuguese, and Italian cooking; cannellini for pistou and salads; pigeon peas from Peru; red lentils from Turkey; black-eyed peas; and green and yellow split peas for soup. Balducci's also carries fresh cranberry beans, used in Haitian dishes, and Dean & DeLuca offers foul mudammas, small dark-brown beans popular in the Middle East, which may be prepared in a lemon vinaigrette.

Hot cereals—especially oatmeal—are a natural part of winter. But other grains are gaining ground. Brown rice, kasha, bulgur, millet, and wild rice (not a rice, but a grass) are more popular than ever as side dishes and stuffing for poultry and roasts. Among those to sample, says Philip Teverow, buyer for Dean & DeLuca, is triticale, a hybrid of wheat and rye that has a nutty flavor and is tasty in salads. Quinoa, a grain from the Andes, may be a source of complete protein. Shaped like a vitamin tablet, quinoa, whose sides puff when it is cooked, is good as a side dish or salad and can be used in a pudding instead of rice. Yet another novel grain, says Teverow, is farro, or spelt, which cooks like barley and is good in risotto and soups.



WINTER SQUASH

Whether stuffed, baked with a honey-cinnamon glaze, tossed as chunks into stew, grilled, or puréed for soups or puddings and pies, winter squash have much to offer. They are recommended by nutritionists because their high vitamin A content may help reduce the risk of cancer. Squash are also sources of vitamin C and potassium. They are fat-free and contain complex carbohydrates, protein, and approximately 60 calories per half-cup.

Amid the baskets of pumpkins and creased, dark-green acorns, one may find a host of new shapes, sizes, and flavors of winter squash in New York markets. Among this year's crop are the round, green Japanese kabocha, with pale-golden flesh; the tan-and-green delicato, which tastes like sweet corn; the diminutive and intensely flavored golden nugget; and mini-pumpkins, called jack-be-littles or munchkins.

A small winter squash takes only four minutes to cook in a microwave oven, and can also be used as a serving bowl for soup. Use a full-size, scooped-out pumpkin as the tureen, and dish out a hearty and healthy helping of the season's bounty.

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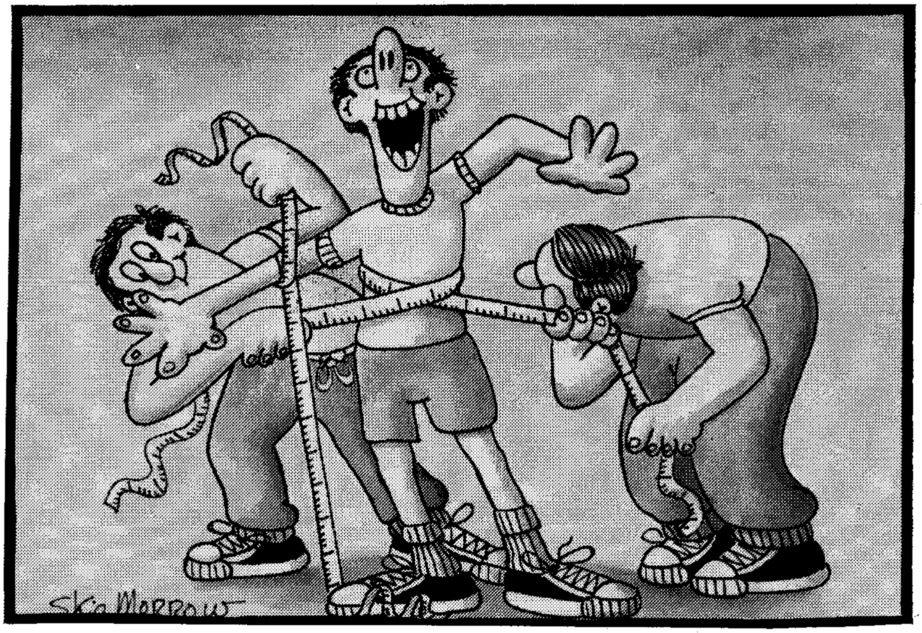

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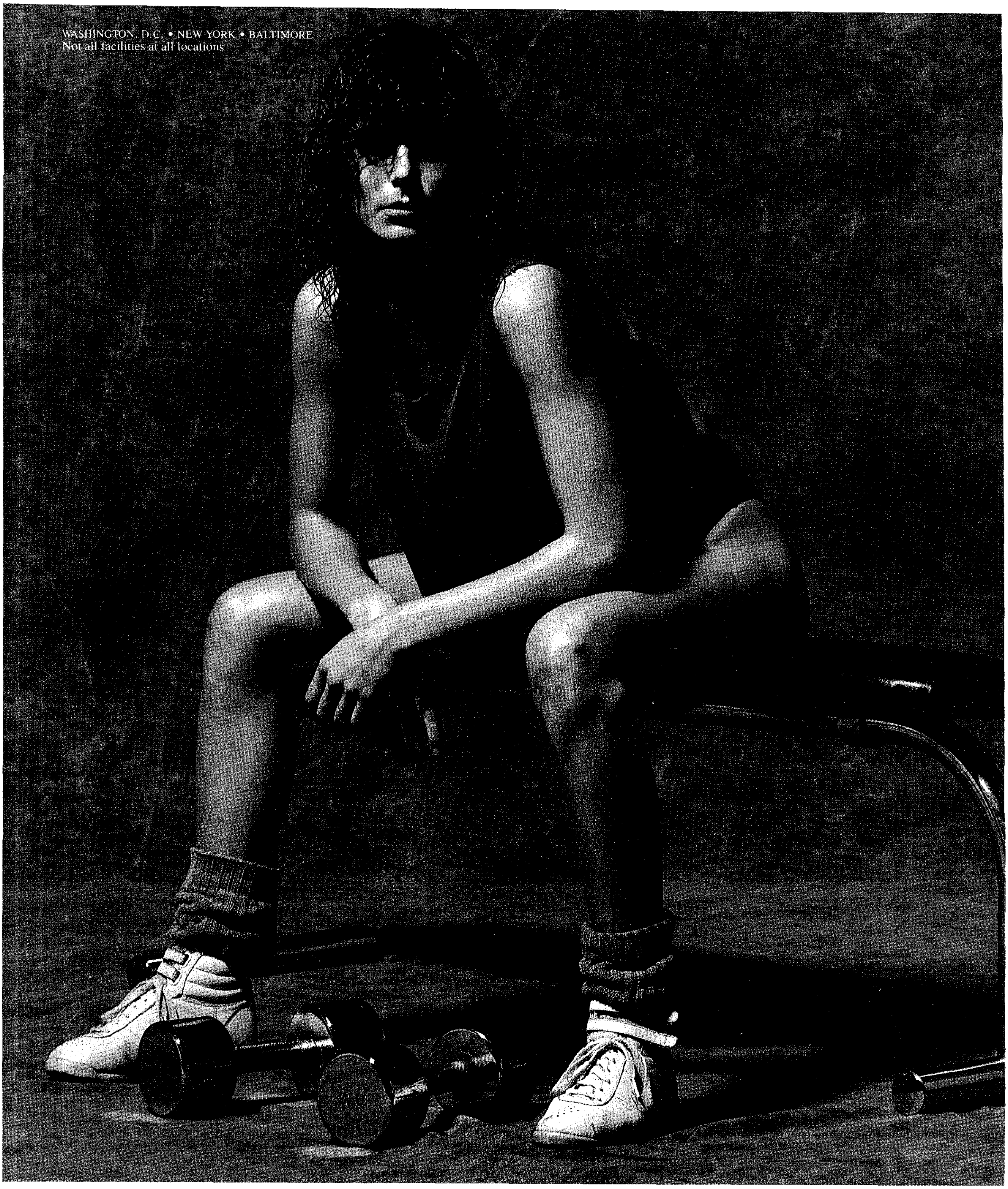

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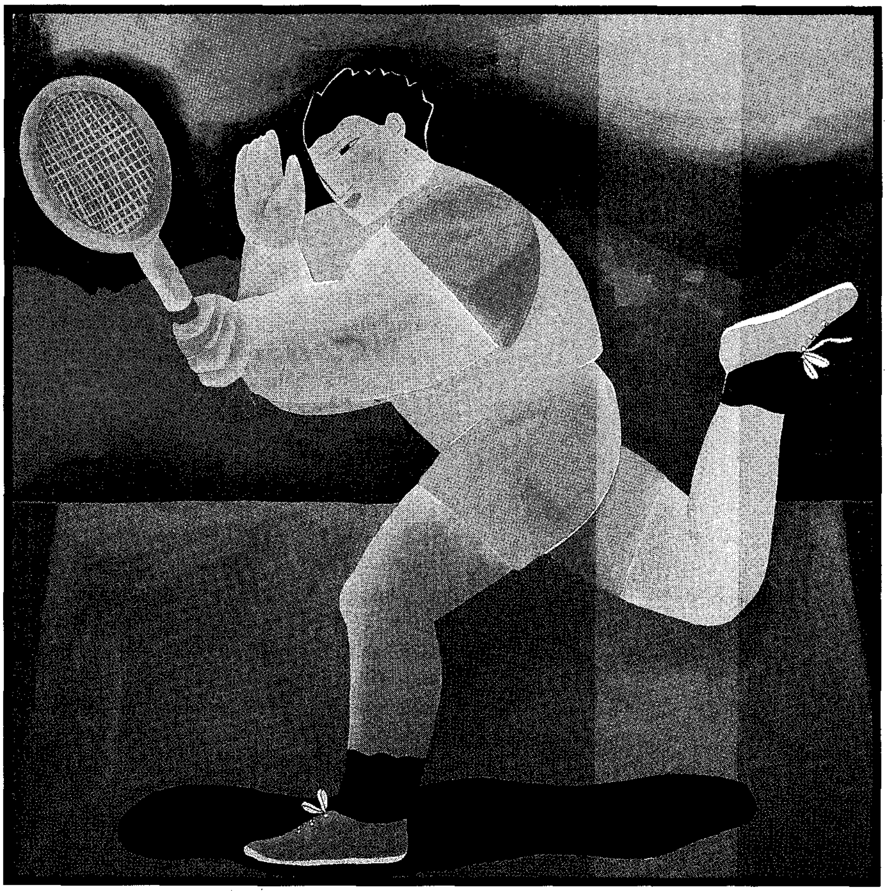
TENNIS CAMPS



Where to Raise a Racquet on Your Next Vacation

BY MAXINE LIPNER

For tennis buffs who want to work on their ground strokes, sharpen their volleys, and improve their serves without waiting for warm weather to return, the winter tennis camp beckons. Here, there are no world rankings or tournament titles at stake, but the intensity is high. On every court, students stretch, lunge, and dive for shots, spending three to six hours a day striving for their personal best. There is something for everyone—from the beginner who simply wants to spend two or three days learning to hit the ball correctly, to the touring professional who needs to tune up for his or her next tournament.

Any good camp can help with your tennis, but before signing on, there are some other things to consider—location, for instance. When you're not on the courts, where do you want to be? Camps in Florida, California, Arizona, Texas, and the Islands offer warm-weather activities. Or perhaps you'd prefer a facility near the ski slopes, in the Northeast. Will you be content to curl up in your room and read a book at night? Or is it important to have restaurants, shows, and a casino nearby?

In sizing up the tennis camp itself, don't make the mistake of overlooking something as basic as the courts. Will you have your favorite surface to play on, or will you have to adapt to a type of court you're unaccustomed to? Also consider the type of instruction available. While some camps rely on the old-fashioned, personal approach, others tout complex computer systems, such as CompuTennis and Tenn-Stat, that analyze strokes. Video equipment is often used to review the play-by-play, while computerized ball machines in teaching lanes let you hit hundreds of shots an hour against target backdrops. Some camps even offer mental-toughness training, to encourage positive attitudes and the control of emotions that can interfere with play.

When it comes time to pack, don't forget your tennis whites—some camps still require them. Also toss in a tennis glove or some first-aid tape to protect against blisters. For those heading to warmer climates, sunscreen is another essential, as is a sun visor or a pair of sunglasses. And of course bring along your most comfortable tennis shoes; they're going to get a lot of mileage, so don't go out and buy a new pair unless absolutely necessary.

The amount of time you spend on the court will vary, depending on which camp you choose. Typically, the day begins with fifteen minutes or so of basic calisthenics to limber up. Then campers are divided into groups according to skill level and head for the courts for a couple of hours to hit forehands, backhands, serves, volleys, and overheads under the watchful eye of the instructor. In some cases, the same instructor will work with you from start to finish and get to know your strengths and weaknesses; in others, you and your group will go from court to court, drilling with specialists who teach one particular stroke or aspect of the game. In either case, if there's something you want to work on, let the instructor know so that he or she can fashion the program to your needs.

In long programs, you'll be given a two-hour lunch break. Some use part of this time to swim or indulge in a massage. Then it's back to the courts. In the remaining two or three hours, there may be a clinic on singles and doubles strategy followed by a round-robin match with others in your group. At the end of the day, if you're still feeling energetic, you can practice with another guest or hit against a ball machine. Basically, the daily routine will be the same for everyone; it's the difficulty of the specific drills that varies.

Use the following directory to help with your tennis-camp selection. Although many fine resorts offer tennis instruction, the camps included here place special emphasis on their tennis clinics. Prices may vary depending upon package features. Each listing includes the length and cost of available sessions (with accommodations, unless otherwise indicated), number and type of courts, student-to-instructor ratio, instructional equipment, and other facilities available.

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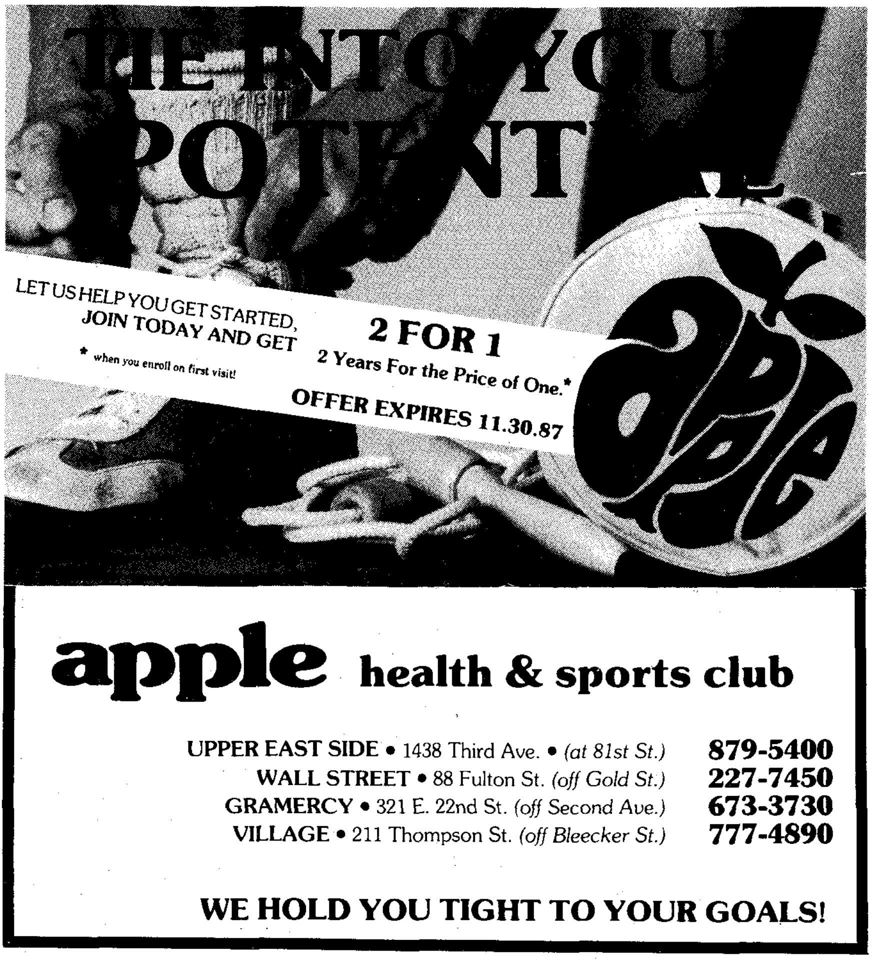

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ARIZONA

ARIZONA BILTMORE TENNIS CAMP

Located at the base of Squaw Peak Mountain, in a resort given a five-star rating by the Mobil Travel Guide, the Biltmore lies between Phoenix and Scottsdale—which are each just eight miles away. Accommodations include more than 500 rooms and suites, with a main building from 1929 that was designed by Frank Lloyd Wright. **Sessions:** $1,272–$1,524 for 5 days. **Courts:** 17 Plexi-Pave (16 lighted for night play). **Ratio:** 4:1. **High-Tech Equipment:** Video. **Other Facilities:** 3 swimming pools, 2 whirlpools, exercise salon, Universal weight room, massage, tanning salon, and 2 championship golf courses. **Address:** 24th Street and Missouri, Phoenix, Arizona 85016. **Information:** 800-528-3696.

JOHN GARDINER'S ENCHANTMENT

Enchantment is the newest of the three tennis resorts owned and operated by John Gardiner, who is one of the originators of the tennis-camp concept. This camp features 150 guest accommodations, including rooms, suites, and two-bedroom casitas and villas, all with panoramic views of the cliffs and monoliths of Boynton Canyon. The resort is a two-hour drive from the Grand Canyon. **Sessions:** $160 for 3 days (tennis only). **Courts:** 12 Plexi-Pave. **Ratio:** 4:1. **Noted Instructor:** Ken Rosewall (roving). **High-Tech Equipment:** Video. **Other Facilities:** Spa, health center, 3 swimming pools, 3 whirlpools, 2 saunas, 2 steam rooms, and massage. **Address:** Boynton Canyon, P.O. Box 2549, Sedona, Arizona 86336. **Information:** 800-826-4180.

JOHN GARDINER'S TENNIS RANCH ON CAMELBACK

At the Ranch on Camelback, which has a reputation as the "Tiffany of tennis ranches," guests play on courts surrounded by rocky peaks and stay in Spanish-style casas (three- to four-bedroom houses), casitas (two-bedroom cottages), or resort suites. **Sessions:** $495–$850 for 3 nights; $1,375–$2,200 per week (includes 3 meals a day). **Courts:** 24 (21 Plexi-Pave, 3 Omnicourt). **Ratio:** 4:1. **Noted Instructor:** Ken Rosewall (3 to 4 weeks a year). **High-Tech Equipment:** Video. **Other Facilities:** 3 swimming pools, 2 saunas, 2 whirlpools, and massage. **Address:** 5700 East McDonald Drive, Scottsdale, Arizona 85253. **Information:** 800-245-2051.

WALTS TENNIS ACADEMY

The staff at Walts Academy is led by Butch Walts, a former touring pro, and his father, Ken, who has coached pros such as Chris Evert and Tim Mayotte. The camp, nestled in a lush estate with a view of Camelback Mountain, offers a total of 318 guest rooms, villas, and bi-level suites. **Sessions:** $35–$60

per day (tennis only). **Courts:** 21 (20 Plexi-Pave, 1 clay). **Ratio:** 6:1. **High-Tech Equipment:** Video. **Other Facilities:** 4 swimming pools, 2 saunas, 2 whirlpools, 2 steam baths, and 2 championship golf courses. **Address:** Registry Resort, 7171 North Scottsdale Road, Scottsdale, Arizona 85253. **Information:** 800-528-3154.

CALIFORNIA

RANCHO BERNARDO INN TENNIS COLLEGE

Among the first tennis colleges established, Rancho Bernardo has "graduated" 30,000 players; students receive diplomas at commencement ceremonies. Rooms and suites in red-tiled haciendas offer mountain views at this resort, rated five-star by *World Tennis*. **Sessions:** $338–$450 for 2 days; $880–$1,165 for 5 days (breakfast and dinner included). **Courts:** 12 hard. **Ratio:** 5:1. **High-Tech Equipment:** Video. **Other Facilities:** 2 swimming pools, 3 Jacuzzis, sauna, steam room, fitness center, and 45 holes of golf (one 18-hole course, three 9-hole). **Address:** 17550 Bernardo Oaks Drive, San Diego, California 92128. **Information:** 800-854-1065.

THE VIC BRADEN TENNIS COLLEGE

Quips are the trademark of tennis coach and television commentator Vic Braden. "I'll make you famous by Friday," he may promise a beginner. For others, he cautions, "If you have a wild follow-through, you'll die young." Players stay in condominiums at this Orange County camp. **Sessions:** $200 for 2 days; $300 for 3 days; $500 for 5 days (tennis only). **Courts:** 17 hard. **Ratio:** 6:1. **Noted Instructor:** Vic Braden. **High-Tech Equipment:** Video, teaching lanes. **Other Facilities:** 2 swimming pools, 2 Jacuzzis, golf course, horseback riding, 2 racquetball courts, and massage. **Address:** 1 Coto de Caza Drive, Coto de Caza, California 92679. **Information:** 800-42-COURT.

FLORIDA

TERRY ADDISON'S AUSTRALIAN TENNIS INSTITUTE

Headed by Terry Addison, a former Australian touring pro, the Institute includes a $1.2-million tennis and racquetball center and has earned a five-star rating from *World Tennis*. Located on more than 1,000 acres, it also boasts one of the best golf courses in Florida. The resort is a 45-minute drive from Busch Gardens, and Disney World, EPCOT Center, and Sea World are less than two hours away. **Sessions:** $252–$348 for 4 days (10 hours, tennis only); $321–$420 for 4 days (15 hours). **Courts:** 18 (11 clay, 7 Laykold). **Ratio:** 4:1. **High-Tech Equipment:** Video. **Other Facilities:** 6 swimming pools, 4 air-conditioned

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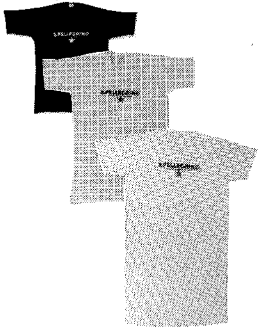

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racquetball courts, health-and-fitness center, 2 saunas, 2 whirlpools, and 63 holes of golf on 3 championship courses. **Address:** Innisbrook, P.O. Box 1088, Tarpon Springs, Florida 34688. **Information:** 800-237-0157.

BOLLETTIERI TENNIS ACADEMY

The Academy specializes in a high-tech approach that ranges from a special video program for improving visual skills to a pulse-monitor watch for checking heart rate point by point. Its junior program, for those eight to eighteen years old, has benefited top players such as Jimmy Arias, Carling Bassett, and Paul Annacone. Adults stay in two-bedroom, two-bath townhouses, each with a living room, dining area, and kitchen. **Sessions:** $745 per week (meals included). **Courts:** 46 (7 clay, 39 hard). **Ratio:** 5:1. **Noted Instructors:** Nick Bollettieri, Dr. Jim Loehr (sports psychologist). **High-Tech Equipment:** Tenn-Stat Performance Evaluation System, pulse-monitor watch, video. **Other Facilities:** 2 swimming pools, 2 Jacuzzis, and Nautilus weight-training center. **Address:** 5500 24th Street West, Bradenton, Florida 33507. **Information:** 800-USA-NICK.

> ***Tennis camps offer something for everyone—from the beginner who simply wants to spend two or three days learning to hit the ball correctly, to the touring professional who needs to tune up for his or her next high-stakes tournament.***

GERULAITIS INTERNATIONAL TENNIS RESORT

Vitas Gerulaitis heads the staff and has personally developed the resort's intensive five-hour daily program. A private lesson with Gerulaitis runs $150 an hour. Guest accommodations include fully furnished apartments with terraces and kitchens. **Sessions:** $220–$485 for 5 days (tennis only). **Courts:** 44 (24 Tru-Flex, 20 Har-tru). **Ratio:** 4:1. **Noted Instructor:** Vitas Gerulaitis. **High-Tech Equipment:** Video. **Other Facilities:** 3 swimming pools, Jacuzzi, and 2 racquetball courts. **Address:** 651 Egret Circle, Delray Beach, Florida 33444. **Information:** 800-327-1160.

HARRY HOPMAN/SADDLEBROOK INTERNATIONAL TENNIS

This resort, rated four stars by the Mobil Travel Guide, is often frequented by world-ranked players such as Guillermo Vilas and Andrea Jaeger, who come here to sharpen their games. It's also open to beginners. Dr. Jack Groppel gives all players a complete computer-fitness evaluation, which includes nutritional and psychological profiles. **Sessions:** $588–$996 for 6 days. **Courts:** 37 (27 Har-tru, 10 Laykold). **Ratio:** 4:1. **High-Tech Equipment:** Fitness computer, video. **Other Facilities:** 3 swimming pools, 2 Jacuzzis, and 36 holes of golf on two championship courses. **Address:** 100 Saddlebrook Way, Wesley Chapel, Florida 34249. **Information:** 800-237-7519.

HAWAII

ALL AMERICAN SPORTS TENNIS ACADEMY AT KONA VILLAGE

At the Kona Village camp on the island of Hawaii, guests unwind in an idyllic Polynesian-style village, in thatched cottages with no locks. The tennis program is conducted for just three hours in the morning, leaving guests plenty of free time to explore or relax. **Sessions:** $701 for 3 nights; $1,633 for 7 nights (meals included). **Courts:** 3 hard. **Ratio:** 4:1. **High-Tech Equipment:** Video. **Other Facilities:** Swimming pool, massage, windsurfing, snorkeling, and scuba diving. **Address:** All American Sports, 116 Radio Circle, Mount Kisco, New York 10549. **Information:** 914-666-0096.

KENTUCKY

RAMEY TENNIS SCHOOLS

A working farm complete with a renovated 100-year-old farmhouse provides the backdrop for Ramey Tennis. Guests reside either at the nearby ultramodern Executive Inn or in one of the three guest cottages on the premises. **Sessions:** $195–$225 for 2½ days; $250–$295 for 3½ days; $470–$560 for 6 days (meals included). **Courts:** 3 hard (indoor). **Ratio:** 4:1. **High-Tech Equipment:** Video, Compu-Tennis. **Other Facilities:** Swimming pool, massage, sauna, suntan bed, weight room, and horseback riding. **Address:** 5931 Highway 56, Owensboro, Kentucky 42301. **Information:** 502-771-5590.

NEW YORK

SAGAMORE ADULT CLINIC

Located on an island in Lake George, this is an intimate camp that accepts just eight players at a time. The luxury accommodations at The Sagamore Hotel are conveniently near skiing at Gore Mountain. **Sessions:** $264–$324 per weekend (includes breakfast, dinner, and Sunday brunch). **Courts:** 2 hard (indoor). **Ratio:** 4:1. **High-Tech Equipment:** Video. **Other Facilities:** Indoor pool, spa, exercise room with instructors. **Address:** Sagamore Road, Bolton Landing, New York 12814. **Information:** 800-358-3585.

SOUTH CAROLINA

SEA PINES RACQUET CLUB

Sea Pines has hosted more televised tennis events than any other resort. They include the prestigious Family Circle Magazine Cup Women's Championship held here annually. This resort is located in the middle of Harbour Town, with its red-and-white-striped lighthouse. Guest accommodations include modern villas and condominiums. **Sessions:** $190 for 4 days (Tuesday through Friday; tennis only). **Courts:** 29 (24 Har-tru, 5 hard). **Ratio:** 4:1. **Noted Instructor:** Stan Smith (touring pro). **High-Tech Equipment:** Video. **Other Facilities:** 3 swimming pools, whirlpools, jogging and bike trails, and 4 golf courses. **Address:** P.O. Box 7000, Hilton Head Island, South Carolina 29938. **Information:** 800-845-6131.

WILD DUNES RACQUET CLUB

Located just fifteen miles from Charleston, on two and a half miles of beach, Wild Dunes features five hours of daily instruction, including mental-toughness training, video analysis, stretching, and challenge matches. This resort, which the South Carolina Tennis Association named club of the year in 1983, and which received a five-star rating from *World Tennis*, offers luxurious villa accommodations. **Sessions:** $110 for 2 days; $225 for 5 days (tennis only). **Courts:** 20 (19 Har-tru, 1 hard). **Ratio:** 4:1. **High-Tech Equipment:** Compu-Tennis, video. **Other Facilities:** 2 swimming pools, massage, 2 championship golf courses, and deep-sea fishing. **Address:** P.O. Box 1410, Charleston, South Carolina 29402. **Information:** 800-845-8880.

TEXAS

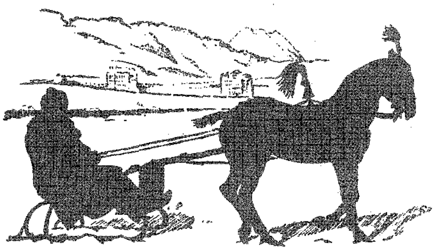
JOHN NEWCOMBE'S TENNIS RANCH

An international flavor abounds here, with teaching pros from Australia and South Africa as well as the United States. Players kick back in luxury courtside condominiums and enjoy the ranch's casual, western atmosphere. **Sessions:** $200 for 2 days; $495 for 5 days (meals included). **Courts:** 28 Laykold. **Ratio:** 4:1. **Noted Instructors:** John Newcombe, Billie Jean King (visiting). **High-Tech Equipment:** Video. **Other Facilities:** Convention center, swimming pool, Jacuzzi, weight-and-exercise room. **Address:** P.O. Box 469, New Braunfels, Texas 78130. **Information:** 800-262-NEWK.

VERMONT

ALL AMERICAN SPORTS TENNIS ACADEMY AT TOPNOTCH

When not on the courts, guests at the Academy may ski at Stowe, which is just five minutes away. Many rooms in the European-style Topnotch inn feature views of the slopes. **Sessions:** $379–$1,064 for 3 to 7



days. **Courts:** 4 hard (indoor). **Ratio:** 4:1. **High-Tech Equipment:** Video. **Other Facilities:** Jacuzzi, massage, exercise room, and horseback riding. **Address:** All American Sports, 116 Radio Circle, Mount Kisco, New York 10549. **Information:** 914-666-0096.

BAHAMAS

NASSAU BEACH TENNIS CAMP

Located in the Cable Beach resort area, the camp offers a generous five hours of coaching per day. Guests stay in luxurious accommodations near the Cable Beach Casino. **Sessions:** $300–$700 per week. **Courts:** 6 hard. **Ratio:** 7:1. **Other Facilities:** Swimming pool, massage, sailing, scuba, snorkeling, and boat rental. **Address:** P.O. Box N 7756, Nassau Beach Hotel, Cable Beach, Nassau, Bahamas. **Information:** 809-327-7711.

JAMAICA

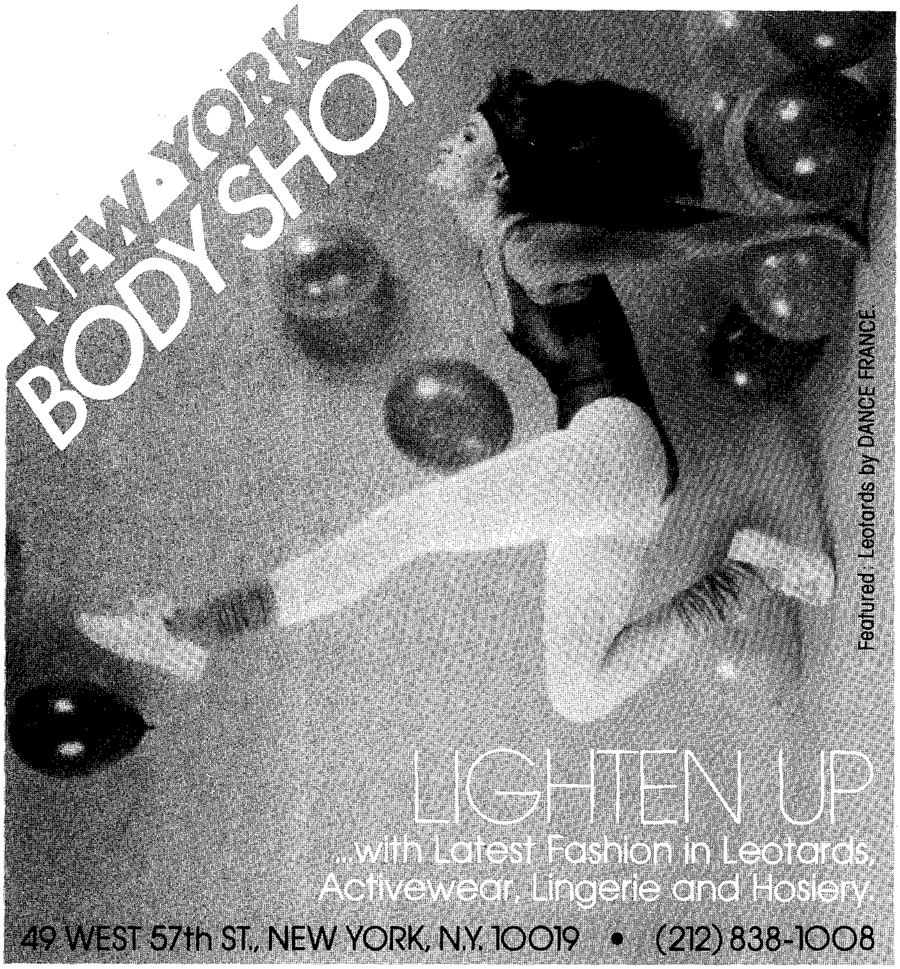
ALL AMERICAN SPORTS TENNIS ACADEMY AT HALF MOON

Windsurfing, snorkeling, scuba diving, boating, and other beachfront activities await players at the Academy at Half Moon eager to head for the crystal-clear Caribbean when they're through with tennis for the day. The program here is led by Richard Russell, once a Davis Cup player for Jamaica. Exclusive hotel and villa accommodations are available. **Sessions:** $644 for 3 days; $1,503 for 7 days. **Courts:** 13 hard. **Ratio:** 4:1. **High-Tech Equipment:** Video. **Other Facilities:** Swimming pools, Nautilus gym, sauna, massage, and 18 holes of golf. **Address:** All American Sports, 116 Radio Circle, Mount Kisco, New York 10549. **Information:** 914-666-0096.

PUERTO RICO

ALL AMERICAN SPORTS TENNIS ACADEMY AT PALMAS DEL MAR

Forty minutes from old San Juan, the Academy is located in a classic Caribbean setting, with six and a half miles of beach and luxury accommodations. **Sessions:** $536 for 3 nights; $1,250 for 7 nights. **Courts:** 20 (5 Har-tru, 15 hard). **Ratio:** 4:1. **High-Tech Equipment:** Video. **Other Facilities:** 3 swimming pools, health spa, massage, casino, golf, windsurfing, snorkeling, and fishing. **Address:** All American Sports, 116 Radio Circle, Mount Kisco, New York 10549. **Information:** 914-666-0096. ●



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The National Cancer Institute believes diets high in fiber and low in fat may reduce the risk of certain types of cancer.

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Apple Spice Swirl
PEPPERIDGE FARM
FIVE STAR FIBRE BREAD
Orchard Fruit & Nut

Why Five Sources Of Fiber Are Better Than One

One source of fiber simply wasn't enough.

So Five Star Fibre Breads get their fiber (not to mention their flavor) from *five* natural sources. Now how many high-fiber bran cereals can say that?

These five sources include grains, fruits, nuts, seeds—even vegetables. All baked into tempting flavors like Orchard Fruit & Nut, Apple Spice Swirl, and Harvest Wheat. There's even a Five Star Fibre White Bread.

But instead of reading this ad about Five Star Fibre Breads, why not read a free booklet about them? It tells you everything you need to know about fiber, and even includes a fitness plan. For your free copy write: Pepperidge Farm, Attn: Five Star Fibre Fitness Guide, 595 Westport Ave., Norwalk, CT 06856.

Once you read this booklet—and once you taste our Five Star Fibre Breads—you'll know why it's hard to find a high-fiber bran cereal that's a better source of fiber.

Still, you can try. But we have the feeling you're going to have something in common with the page on the right: you're both going to come up blank.

*Containing 6 grams or more of dietary fiber.

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New Five Star Fibre™ Breads

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(See previous page)

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SKI GETAWAYS

Peak Experiences for the Snow-Bound

BY KATHARINE PERSHOUSE

A silent, snowy trail. . . a perfect run down a rugged slope. . . a toasty evening by the fireplace with a group of friends: It's ski season again. The sport is everything it always was—and a whole lot more. It's not necessary to own a house in the country in order to have a private place to stay—condominiums keep growing in popularity. Nor do you have to drive ten or twenty miles from the trails to find the nearest restaurant or nightclub. Many resorts have built slopeside villages where you can sleep, eat, and shop without ever having to get into a car. Millions of dollars have been put into renovations of, and additions to, base lodges and accommodations. Amenities that were unheard-of years ago are now common in the larger resorts: health spas with swimming pools, tennis courts, whirlpool baths, Nautilus rooms, and more.

Because of the steady increase in snowmaking and snow-grooming capacities, resorts can guarantee good conditions for much of the season. Many ski areas have reached 100 percent snowmaking capacity.

Skiers no longer have to make countless phone calls to put together a vacation. Eight resorts in New England (Killington, Mount Snow, Saddleback, Smugglers' Notch, Sugarloaf/USA, Waterville Valley, Sunday River, and Bolton Valley) are now linked to a computerized reservation system, making it possible to book a flight, rental car, hotel room, lift tickets, rental equipment, and lessons at once. And you can plan this type of vacation as little as three days in advance.

On Friday, January 8, 380 resorts will participate in Free National Learn-to-Ski Day. Skiers are entitled to a lesson, rental equipment, and access to beginners' lifts. Advance reservations are suggested; call 800-88-TO-SKI (800-888-6754). For those who miss the ski-free day, most of the same areas are offering an introduction-to-skiing package from January 9 to February 7. Let's Go Skiing, America! will feature rates that won't exceed $15 on weekdays and $25 on weekends and holidays. To sign up for the package, one can pick up a coupon at one of the nearly one thousand participating ski shops. For store locations, call 800-888-6754.

The most difficult part of skiing may be finding the time for it. Weekends are the obvious choice, but the slopes may be crowded. The increased number of trails, new high-speed lifts, more snowmaking, and expanded lodge areas, however, enable the resorts to deal effectively with large numbers of skiers.

In addition to being less crowded, it's also less expensive to ski midweek than on a weekend. The cost of a midweek one-day adult lift pass ranges from approximately $12 to $35. On the weekend, a one-day pass ranges from $22 to $35. Some ski areas sell less expensive "lower-mountain" passes, which are valid only on the easier trails. Tickets for children twelve and under range from about $15 to $19, although some packages allow children to ski free.

If you are really pressed for time, or if the urge to get away strikes mid-afternoon, go night skiing at one of the closer resorts, such as Catamount, Holiday Mountain, Powder Ridge, Vernon Valley/Great Gorge, or Big Boulder. Belleayre offers both night skiing and lessons.

The most fun and the best deals are usually found in week-long packages. Settling in for that period of time will give you a chance to enjoy all the extras that a resort provides. Take advantage of the swimming, tennis, and ice-skating offered at many resorts. You might want to try the latest craze for skiers, surfers, and skateboarders: snowboarding. It's the winter equivalent of riding a small surfboard—down the slopes. Most resorts also have groomed-and-tracked cross-country trails, and will rent all the equipment you need to get started.

Renting ski equipment is a good idea if you are a beginner, or if you don't want to carry your gear while traveling. It is also a good way to try out different kinds of equipment before investing in your own. The cost of renting skis with poles and boots ranges from about $15 to $25 a day. Ski clothes—pants, parkas, overalls—can often be rented at the larger resorts out West and at ski shops.

While renting may be best for the neophyte, investing in ski gear will save the devoted skier money in the long run. From streamlined skis made from tough new synthetics to stylishly designed boots, today's ski equipment offers unprecedented control and an extra edge on safety. There's a ski for every skill level and preference, and the combinations of features are impressive. At Paragon sporting-goods store in Manhattan, skis from three of the most popular brands in the country—Rossignol, Atomic, and Dynastar—range in price from $189 to $529, with bindings and poles.

> ***Skiers no longer have to make countless phone calls to put together a vacation. Eight New England resorts are now linked to a computerized reservation system, making it possible to book a flight, rental car, hotel room, lift tickets, rental equipment, and lessons at once. And you can plan this type of vacation as little as three days in advance.***

Today, skis are made from an array of light but nearly indestructible space-age materials such as carbon graphite, Kevlar, and Aramid. Many downhill skis come with soft tips, which make traversing bumps easier. Some have dual-action sidewalls for skiing different types of terrain. A wide variety of cross-country skis is also available, including combination cross-country-downhill skis and shorter models for the newly popular cross-country "skating" technique. They come in bold colors; some are decorated with geometric or abstract patterns. Also popular this year are models with metallic finishes.

The choices in ski boots are equally varied, according to Duke Johnson, ski-department manager at Scandinavian Ski Shop. Frozen toes are a thing of the past, thanks to heated boots: One model comes with a compact, rechargeable battery pack, and Nordica makes a version equipped with an extra four-hour pack. This year's improved injection-molding techniques ensure a close fit. Scandinavian Ski Shop has in-store equipment to produce "ski-thotics"—custom insoles for ski boots that are vacuum-formed to the foot. The newer boots, especially those for women, come in a wide variety of colors designed to be coordinated with skis and skiwear. Three of the most popular brands—Nordica, Solomon, and Raichle—range in price from $190 to $335.

Since most boots are lower on the leg than they used to be, the risk of skiers suffering the classic twisting fracture above the boot has been reduced. Those who favor ski poles with breakaway grips, which can help prevent wrist, hand, and shoulder injuries sustained in abrupt falls, might wish to examine this year's improvement: a thumb protector to help prevent jamming. Ski bindings, too, are safer than ever. The free-heel release has long been favored for cross-country skis. For downhill, the upward-toe release is gaining in popularity.

Which ski area will suit you best? As you begin to plan a vacation, consider these questions:

- Are you a beginner? Then don't let your expert friends coax you into going to a resort such as Aspen, which doesn't have beginners' trails. Try Belleayre, Big Boulder, Big Vanilla at Davos, Copper Mountain, Haystack Mountain, or June Mountain (of Mammoth/June).
- Will you be vacationing with small children? Many places have a nursery or child-care area. If your children can toddle, they can probably learn to ski. Mount Snow plans four Teddy Bear Ski Weeks: When an accompanying adult buys a five-day ski package, a child twelve or under who brings his or her teddy bear can ski free.
- Looking for excitement? Don't go to a quiet family lodge that settles down after sunset; try a bigger area with more activities and nightlife. Four casinos are within five minutes of Heavenly Ski Resort's base lodge. Vail offers 100 restaurants, which run the gamut from Tyrolean to Moroccan and Creole; in addition, live music, discos, and nightclubs abound. The Aspen area includes numerous art galleries and features classical and jazz concerts, performances, and plays throughout the year. Park City Transit shuttle service transports Deer Valley's guests to and from Park City, with its many lively nightspots.
- Are you in search of a quiet weekend with a friend, a spouse, or by yourself? Select a small New England resort with cross-country trails, where it's easy to get away from the crowds. Consider staying at a bed-and-breakfast instead of a large hotel.
- Will you be traveling with a friend who doesn't ski? Choose a place with a lot of extras, and invite another skier-nonskier couple.
- Can't decide between skiing and a vacation abroad? In Europe, you'll find some of the world's most challenging slopes. It won't necessarily cost much more than a ski vacation in this country. Icelandair, for example, offers ski packages to Kitzbühel, St. Anton, and Zell-am-See in the Austrian Alps, and to Engelberg in the Swiss Alps. One-week packages start at $559, two-week packages at $699, and both include airfare, rental car, breakfast, accommodations, and local taxes and tips. For information and reservations, call 212-967-8888.

The following directory of ski areas may help you to plan a winter getaway. Lift-pass prices given are for one-day adult tickets on the most expensive day (usually on the weekend). Within each listing is a breakdown of the percentages of trails for skiers at various skill levels (B=Beginner; I=Intermediate; E=Expert; EE=Extreme Expert). Resorts participating in Free National Learn-to-Ski Day or Let's Go Skiing, America! month are noted with an asterisk.

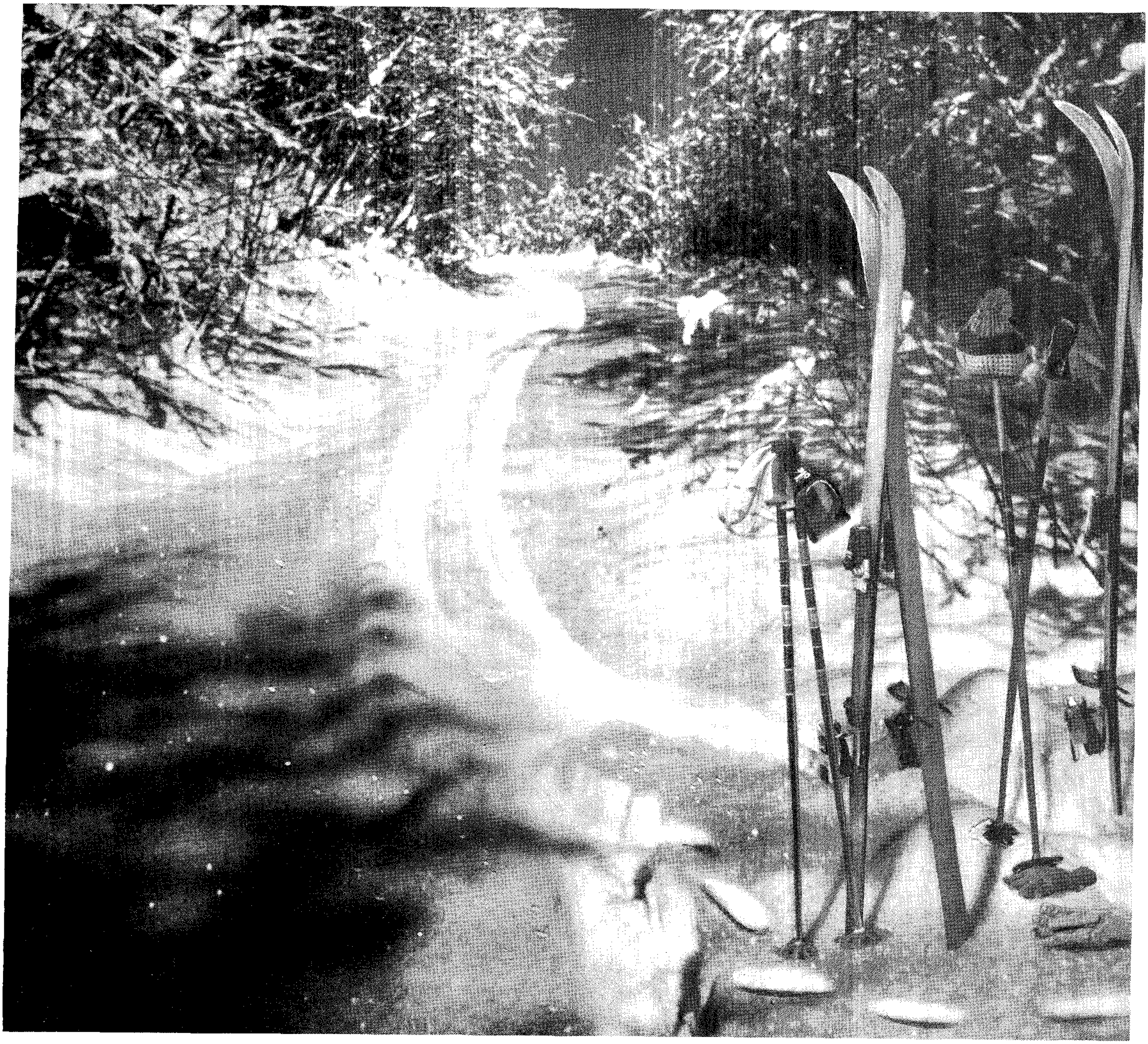
NEW YORK

BELLEAYRE MOUNTAIN*
HIGHMOUNT

Belleayre's terrain—an upper (advanced) and lower (beginners') mountain, with a lodge in the middle—is especially good for novices who prefer to ski apart from the fast and furious experts. More-advanced skiers will enjoy Belleayre's long trails. Night skiing (with lessons) is offered on Saturdays until 10 P.M., from December 26 to February 27. **Vertical:** 1,340 feet. **Trails:** 23. **Skill Levels:** B: 24% I: 59% E: 17%. **X-C:** 5 miles. **Lifts:** 4 chairs, 2 T-bars, 1 J-bar. **Lift Pass:** $23. **Snowmaking:** 34%. **Transportation:** New York State Thruway to Exit 19; 2½ hours. **Information:** 914-254-5600. **Reservations:** 800-257-7017.

BIG VANILLA AT DAVOS*
WOODRIDGE

This newly renovated, four-season recreational community features SyberVision, a video-teaching technique. The director of the ski school is Jens Husted, from Vail, who is a member of the United States Demonstration Ski Team. A new 22,000-square-foot ski lodge is under construction, which will include a lounge with a nightclub atmosphere. A fine-dining restaurant has just opened and a new quad lift is in operation. Cross-country skiing is available on more than 1,000 acres of countryside, and night skiing is offered Thursday through Saturday until 10 P.M. **Vertical:** 500 feet. **Trails:** 23. **Skill Levels:** B: 30% I: 45% E: 25%. **Lifts:** 2 chairs, 2 T-bars, 1 J-bar. **Lift Pass:** $22. **Snowmaking:** 60%. **Transportation:** New York State Thruway to Exit 16 to Route 17 West to Exit 109; 2 hours. **Information:** 914-434-1000.



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CATAMOUNT SKI AREA*

HILLSDALE

Catamount, located at the southern tip of the Berkshire Mountains, has an extensive racing program that includes NASTAR (National Standard Races) on weekends. Just two and a half hours from Manhattan, Catamount offers night skiing Wednesday through Saturday until 10 P.M. **Vertical:** 1,000 feet. **Trails:** 25. **Skill Levels:** B: 30% I: 45% E: 25%. **Lifts:** 4 chairs, 2 T-bars, 1 J-bar. **Lift Pass:** $27. **Snowmaking:** 90%. **Transportation:** Taconic State Parkway to Route 23 East; 2½ hours. **Information:** 518-325-3200.

GORE MOUNTAIN SKI AREA*

NORTH CREEK

Gore Mountain boasts the only gondola in New York State, and offers a play-ski program for children. Many of the mountain's trails are particularly well-suited to intermediate skiers. **Vertical:** 2,100 feet. **Trails:** 41. **Skill Levels:** B: 10% I: 70% E: 20%. **X-C:** 6 miles. **Lifts:** Gondola, 6 chairs, 1 Pony, 1 J-bar. **Lift Pass:** $24. **Snowmaking:** 90%. **Transportation:** By plane: Fly Piedmont Airlines (800-251-5720) to Albany County Airport. By train: Amtrak (800-USA-RAIL) to Rensselaer. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 23 to Route 28 North; 4½ hours. **Information:** 800-342-1234 or 518-251-2411. **Reservations:** 518-251-2612.

HOLIDAY MOUNTAIN SKI AREA

MONTICELLO

One of the resorts closest to Manhattan, Holiday Mountain offers night skiing Monday through Saturday until 10 P.M. Holiday has an extensive ski-training and racing program for children ages seven to eighteen. Children six and under ski free. **Vertical:** 400 feet. **Trails:** 14. **Skill Levels:** B: 30% I: 40% E: 30%. **Lifts:** 2 chairs, 2 Pomas, 2 T-bars, 2 rope tows. **Lift Pass:** $19. **Snowmaking:** 100%. **Transportation:** New York State Thruway to Exit 16 to Route 17 West to Exit 107; 1½ hours. **Information:** 914-796-3161.

HUNTER MOUNTAIN SKI BOWL

HUNTER

Located in the northern Catskills, Hunter has 100 percent snowmaking on all 46 of its trails and calls itself "The Snowmaking Capital of the World." **Vertical:** 1,600 feet. **Trails:** 46. **Skill Levels:** B: 30% I: 40% E: 30%. **Lifts:** 12 chairs, 1 Poma, 1 Pony, 1 T-bar, 2 rope tows. **Lift Pass:** $29. **Snowmaking:** 100%. **Transportation:** New York State Thruway to Exit 20 to Route 32 North to Route 32A to Route 23A West; 2½ hours. **Information:** 518-263-4223. **Reservations:** 800-631-7811 or 518-263-3827.

THE NEVELE

ELLENVILLE

The Nevele is a year-round Catskill resort that offers skiing, ice-skating, sleigh-riding, tobogganing, and horseback riding. Indoor facilities include a swimming pool, tennis, and racquetball. In addition to the regular ski trails, there is a slope perfect for novices. In winter, the 150-acre golf course is used for cross-country skiing. **Vertical:** 370 feet. **Trails:** 4. **Lifts:** 1 chair, 1 Poma. **Lift Pass:** $10 per day; $6 (guest rate). **Snowmaking:** 100%. **Transportation:** New York State Thruway to Exit 16 to Route 17 West to Exit 113 to Route 209 North, 12 miles to resort; 2 hours. **Information:** 914-647-6000.

> ***On Friday, January 8, 380 resorts will participate in Free National Learn-to-Ski Day, which includes a lesson, rental equipment, and access to beginners' lifts. For those who miss the ski-free day, most of the same areas are offering an introduction-to-skiing package from January 9 to February 7, called Let's Go Skiing, America!***

SKI WINDHAM*

WINDHAM

This year, Ski Windham has added three new trails and a new 3,700-foot triple chairlift. The Coin-Op Race Course ($1) electronically times skiers on a slalom run. On Tuesdays and Thursdays, a lift-and-lesson package costs $25. **Vertical:** 1,600 feet. **Trails:** 30. **Skill Levels:** B: 30% I: 45% E: 25%. **Lifts:** 6 chairs, 1 Pony. **Lift Pass:** $30. **Snowmaking:** 97%. **Transportation:** By bus: Adirondack Trailways (800-225-6815 or 800-342-4101) to Windham. By car: New York State Thruway to Exit 21 to Route 23 West; 2½ hours. **Information:** 518-734-4300. **Reservations:** 800-342-5116.

WHITEFACE MOUNTAIN*

LAKE PLACID

This Adirondack ski area was the site of the 1980 Winter Olympics, so experts can enjoy taking on the slopes of the champions. Less-accomplished skiers will find trails to match their abilities. Lake Placid offers a multitude of activities for winter athletes, including tobogganing, dogsledding, and bobsledding. **Vertical:** 3,216 feet. **Trails:** 29. **Skill Levels:** B: 23% I: 33% E: 44%. **X-C:** 3 miles; access to additional 30 miles. **Lifts:** 8 chairs. **Lift Pass:** $24. **Snowmaking:** 93%. **Transportation:** By plane: Fly Piedmont Airlines (800-251-5720) to Adirondack Airport. By train: Amtrak (800-USA-RAIL) to Westport, then shuttle. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Exit 30 to Route 73 North to Route 86 West; 6 hours. **Information:** 518-946-2223.

MAINE

SADDLEBACK SKI AREA*

RANGELEY

The Appalachian Trail crosses the summit of this large, uncrowded New England mountain. Saddleback is a family resort, and allows snowboarding on its well-groomed trails. **Vertical:** 1,830 feet. **Trails:** 40. **Skill Levels:** B: 36% I: 32% E: 32%. **X-C:** 31 miles. **Lifts:** 2 chairs, 3 T-bars. **Lift Pass:** $27. **Snowmaking:** 90%. **Transportation:** Fly to Portland International Jetport and rent a car, or charter a flight to Rangeley Airport through Mountain Air Service (207-864-5307). **Information:** 207-864-5671. **Reservations:** 207-864-5364.

SUGARLOAF/USA*

CARRABASSETT VALLEY

In the past two years, Sugarloaf's snowmaking capacity has increased from 40 to 75 percent. This year, it has added three new snow-grooming machines and a 14,000-square-foot addition to the base lodge. Cross-country skiers use the 50-mile Carrabassett Valley Touring Center. **Vertical:** 2,637 feet. **Trails:** 56. **Skill Levels:** B: 32% I: 23% E: 45%. **X-C:** 50 miles. **Lifts:** Gondola, 8 chairs, 4 T-bars, 1 Pony. **Lift Pass:** $28. **Snowmaking:** 75%. **Transportation:** Fly to Portland International Jetport. **Information:** 207-237-2000 or 207-237-2200.

SUNDAY RIVER*

BETHEL

Located in the Blue Mountains of western Maine, Sunday River has an indoor/outdoor pool, sauna, and whirlpool for its guests. Skiers can get to the summit in record time on Maine's first high-speed detachable quad lift, "The Sunday River Express." **Vertical:** 1,854 feet. **Trails:** 50. **Skill Levels:** B: 30% I: 60% E: 10%. **Lifts:** 8 chairs, 1 T-bar. **Lift Pass:** $27. **Snowmaking:** 80%. **Transportation:** By plane: Fly to Portland International Jetport. By car: I-95 North to Exit 11 to Route 26 North; 7 hours. **Information:** 207-824-2187. **Reservations:** 800-367-3314.

NEW HAMPSHIRE

CANNON MOUNTAIN*
FRANCONIA

Opened 50 years ago, Cannon Mountain, in Franconia Notch State Park, was the first area in the United States to offer a passenger aerial tramway and to introduce racing trails. Although there are trails for beginners, park superintendent Harry Reid says: "There's some very tough terrain here. This is a mountain that will burn your boots off." **Vertical:** 2,146 feet. **Trails:** 25. **Skill Levels:** B: 20% I: 50% E: 30%. **Lifts:** Tram, 3 chairs, 2 T-bars, 1 Pony. **Lift Pass:** $23 ($4 surcharge for tram on weekend). **Snowmaking:** 60%. **Transportation:** I-95 North to I-91 North to Route 302 East to I-93 South to mountain; 7 hours. **Information:** 603-823-5563. **Reservations:** 603-823-5661.

WATERVILLE VALLEY RESORT*
WATERVILLE VALLEY

Considered by some to be the best family resort in the Northeast, Waterville Valley has a large new fitness center, which includes tennis, racquetball, and squash courts, 25-meter indoor and outdoor pools, a jogging track, saunas, steam rooms, whirlpool baths, tanning booth, massage service, Nautilus equipment, a fitness-evaluation facility, and an aerobics center. The ski area has a limited lift-ticket policy to ensure a wait of less than fifteen minutes. **Vertical:** 2,020 feet. **Trails:** 38. **Skill Levels:** B: 23% I: 49% E: 28%. **X-C:** 62 miles (37 miles groomed and tracked). **Lifts:** 9 chairs, 3 surface lifts. **Lift Pass:** $30. **Snowmaking:** 85%. **Transportation:** By plane: Fly to Manchester Airport. By car: I-95 North to I-91 North to I-84 East to Massachusetts Turnpike East to I-290 East to I-495 North to Route 3 North to I-93 North to Exit 28 to Route 49 East; 6 hrs. **Information:** 603-236-8311. **Reservations:** 603-236-8371.

WILDCAT MOUNTAIN*
JACKSON

Wildcat Mountain offers an unspoiled view of New Hampshire's Presidential mountain range. With the addition of two triple chairlifts, Wildcat's capacity to carry skiers

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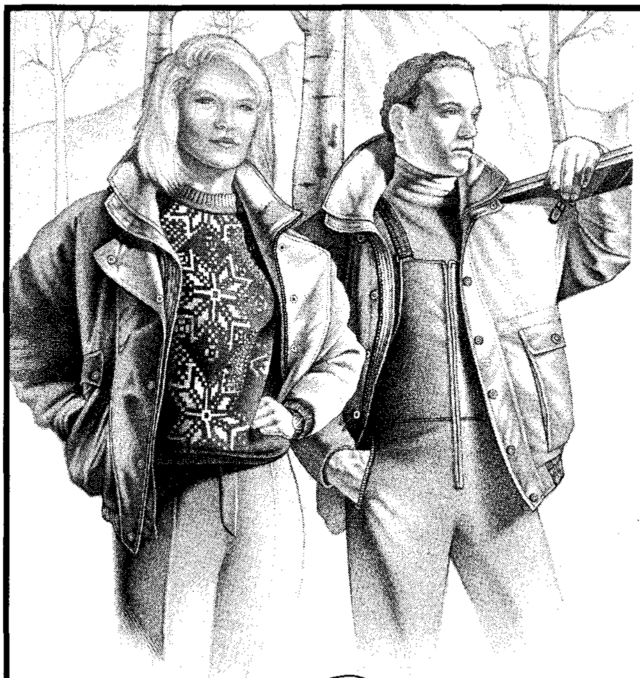

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has become one of the highest in the region. **Vertical:** 2,100 feet. **Trails:** 30. **Skill Levels:** B: 25% I: 35% E: 40%. **Lifts:** Gondola, 5 chairs. **Lift Pass:** $28. **Snowmaking:** 90%. **Transportation:** I-95 North to Spaulding Turnpike North to Route 16; 7 hours. **Information:** 603-466-3326.

VERMONT

BOLTON VALLEY RESORT

BOLTON VALLEY

Bolton Valley has just opened Timberline, its second mountain area. Bolton has a sports center with tennis courts, a swimming pool, whirlpool, exercise room, tanning room, and aerobics classes. There is night skiing until 11 P.M., Monday through Saturday. **Vertical:** 1,600 feet. **Trails:** 39. **Skill Levels:** B: 28% I: 49% E: 23%. **X-C:** 62 miles. **Lifts:** 5 chairs, 1 Pony. **Lift Pass:** $28. **Snowmaking:** 40%. **Transportation:** By plane: Fly to Burlington International Airport. By car: I-95 North to I-91 North to I-89 North to Exit 10 at Waterbury, Vermont, to Route 2 West, 7 miles to Bolton Valley access road; 6½ hours. **Information:** 802-434-2131. **Reservations:** 800-451-3220.

> ***Today, skis are made from an array of light but nearly indestructible space-age materials such as carbon graphite, Kevlar, and Aramid. Cross-country skis have also been updated: Now you can find combination cross-country-downhill skis and shorter models for the newly popular "skating" technique.***

HAYSTACK MOUNTAIN

WILMINGTON

A family-oriented resort, Haystack has a full ski school and offers free skiing to beginners in its T-bar area. Slopeside accommodations include three-, four-, and five-bedroom condominium rentals. A village is under construction and a new base lodge and hotel are planned. **Vertical:** 1,450 feet. **Trails:** 42. **Skill Levels:** B: 35% I: 25% E: 30% EE: 10%. **X-C:** access to 25 miles. **Lifts:** 6 chairs, 1 T-bar. **Lift Pass:** $25. **Snowmaking:** 90%. **Transportation:** I-95 North to I-91 North to Vermont Exit 2 to Route 9 West to Route 100 North; 4½ hours. **Information:** 802-464-5321.

JAY PEAK*

JAY

Jay Peak has the highest level of natural snowfall east of the Rockies (averaging 300 inches annually) and the only aerial tramway in Vermont. Jay also offers free lift passes to anyone staying at Hotel Jay midweek before Christmas, in January, or after March 27. **Vertical:** 2,150 feet. **Trails:** 34. **Skill Levels:** B: 20% I: 55% E: 25%. **X-C:** 13 miles. **Lifts:** Tram, 3 chairs, 2 T-bars. **Lift Pass:** $28. **Snowmaking:** 70%. **Transportation:** Fly Piedmont Airlines (800-251-5720) or USAir (212-736-3200) to Burlington International Airport, an hour's drive away (pick-up service available). **Information:** 800-451-4449.

KILLINGTON SKI AREA*

KILLINGTON

Killington is the largest ski resort in the East and is usually the first to open and the last to close for the season. The three-and-a-half-mile gondola at Killington is one of the longest ski lifts in North America. **Vertical:** 3,160 feet. **Trails:** 107. **Skill Levels:** B: 44% I: 20% E: 36%. **Lifts:** Gondola, 15 chairs, 2 Pomas. **Lift Pass:** $32. **Snowmaking:** 62%. **Transportation:** By plane: Fly Eastern Express/Precision Airlines (800-EASTERN) to Rutland State Airport, or fly to Burlington International Airport. By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Fort Anne/Rutland Exit to Route 149 East to Route 4 East; 5½ hours. **Information:** 802-773-1500. **Reservations:** 802-773-1330.

MOUNT SNOW*

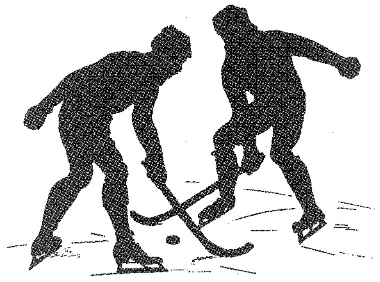
MOUNT SNOW

Mount Snow, whose base lodge has been expanded by 30 percent, is offering new five-day ski packages this year. "Romancing the Snow" ($268 to $449 per person; January 31 to February 5; February 7 to 12) is a package for couples that features classic films, sleigh rides, and wine-tasting parties. "Skiing Discovery Vacation" is a money-back-guaranteed learn-to-ski week ($211 per person, excluding accommodations; Monday through Friday, from January 4 through April 1, excluding February 15 to 19). **Vertical:** 1,700 feet. **Trails:** 75. **Skill Levels:** B: 19% I: 65% E: 16%. **Lifts:** 15 chairs, 1 rope tow. **Lift Pass:** $32. **Snowmaking:** 80%. **Transportation:** By car: I-95 North to I-91 North to Vermont Exit 2 to Route 9 West to Route 100 North; 4½ hours. **Information:** 802-464-8501.

OKEMO MOUNTAIN SKI RESORT*

LUDLOW

Okemo is one of New England's fastest-growing major ski resorts, with the largest vertical drop in southern Vermont. New this year at Okemo: a four-passenger quad lift. **Vertical:** 2,150 feet. **Trails:** 68. **Skill Levels:** B: 30% I: 50% E: 20%. **Lifts:** 8 chairs, 1 Poma. **Lift Pass:** $32. **Snowmaking:** 80%. **Transportation:** By plane: Fly Eastern Express/Precision Airlines (800-EASTERN) to Rutland State Airport, 30 minutes from the mountain. By car: I-95 North to I-91 North to Exit 6 to Route 103 North; 4½ hours. **Information:** 802-228-4041. **Reservations:** 802-228-5571.



SMUGGLERS' NOTCH

SMUGGLERS' NOTCH

All the condominiums and amenities at Smugglers' Notch are within walking distance of the lifts. This resort caters to families, groups, and conferences, and offers a new fitness program that combines snow-shoeing and cross-country skiing with diet, exercise, and stress management. **Vertical:** 2,610 feet. **Trails:** 41. **Skill Levels:** B: 25% I: 45% E: 30%. **X-C:** 23 miles. **Lifts:** 4 chairs, 1 handle tow. **Lift Pass:** $30. **Snowmaking:** 45%. **Transportation:** By plane: Fly to Burlington International Airport. (Pick-up service: $14 each way; book 48 hours in advance.) By car: I-95 North to I-91 North to I-89 North to Exit 10 to Route 100 North to Route 15 West to Route 108 South; 6 hours. **Information:** 802-644-8851. **Reservations:** 800-451-8752.

STOWE SKI AREA*

STOWE

Rated as one of the top-ten ski resorts in the country by *Cross-Country Skier* and *Ski* magazines, Stowe has a new conference center this year. Stowe allows snowboarding on its slopes, and a children's ski school is also on the site. An "Exceptional Value" package offers a 20 percent discount on lodging and lift tickets. From January 15 to 24, Stowe Village will host its 14th Annual Stowe Winter Carnival. **Vertical:** 2,350 feet. **Trails:** 44. **Skill Levels:** B: 17% I: 48% E: 35%. **X-C:** 31 miles. **Lifts:** Gondola, 9 chairs. **Lift Pass:** $35. **Snowmaking:** 80%. **Transportation:** By plane: Fly to Burlington International Airport (pick-up service available; reservations preferred). By car: I-95 North to I-91 North to I-89 North to Exit 10 to Route 100 North; 6 hours. **Information:** 802-253-7311.

STRATTON MOUNTAIN RESORT
STRATTON MOUNTAIN

This year marks the end of a five-year, $75-million development project at Stratton Mountain: the new Stratton Mountain Village. It contains 30 stores, two restaurants, a bank, lodging, parking, and more. **Vertical:** 2,003 feet. **Trails:** 86. **Skill Levels:** B: 23% I: 49% E: 28%. **X-C:** 6 miles. **Lifts:** 10 chairs. **Lift Pass:** $34. **Snowmaking:** 62%. **Transportation:** I-95 North to I-91 North to Vermont Exit 2 to Route 30 North; 4 hours. **Information:** 802-297-2200. **Reservations:** 800-843-6867.

SUGARBUSH SKI RESORT*
SUGARBUSH VALLEY

Skiers get two mountains for the price of one, and a shuttle bus between them, at Sugarbush Ski Resort. Dining and nightlife, as well as a newly renovated sports center—with tennis, racquetball, squash, Nautilus equipment, steam room, and an indoor pool—are all within walking distance of the slopes. Also new this year: a $3-million snowmaking expansion. **Vertical:** 2,600 feet. **Trails:** 68. **Skill Levels:** B: 23% I: 40% E: 37%. **Lifts:** 12 chairs, 3 Pomas, 1 T-bar. **Lift Pass:** $32. **Snowmaking:** 56%. **Transportation:** By plane: Fly to Burlington International Airport. Mad River Transit (800-451-4580) runs buses to the resort; reservations required. By car: I-95 North to I-91 North to I-89 North to Exit 9 to Route 100B South to Route 100 South; 6 hours. **Information:** 802-583-2381. **Reservations:** 800-53-SUGAR.

TRAPP FAMILY LODGE
STOWE

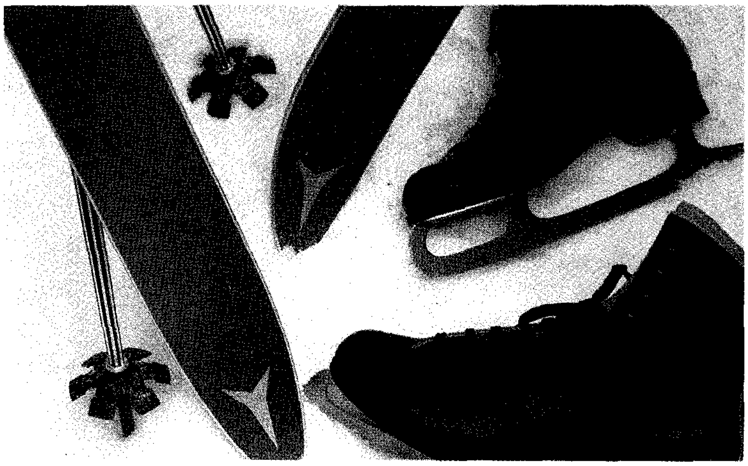
The famous singing von Trapps—whose story was told in *The Sound of Music*—settled here in Stowe because it reminded them of their Austrian homeland. The 1,700-acre Trapp estate has 37 miles of groomed-and-tracked cross-country trails. Cross-country skiers can get rental equipment, maps, and lessons at the touring center. A new trail has been added this year for cross-country "ski-skating." Almost all of the 73 rooms in the main lodge have balconies, and all overlook Stowe Valley. **Transportation:** See Stowe. **Information:** 800-826-7000.

MASSACHUSETTS

JIMINY PEAK*
HANCOCK

Now in its 39th season, this resort features 180 slopeside condominium units and an inn that includes a year-round heated pool, Jacuzzi, and full health-club facilities. Night skiing is available all week until 10:30 P.M., and the new "Left Bank" is the longest night-skiing trail in the East. **Vertical:** 1,140 feet. **Trails:** 26. **Skill Levels:** B: 30% I: 35% E: 35%. **Lifts:** 4 chairs, 1 J-bar. **Lift Pass:** $28.

EVEN ON THE SURFACE, THE NEVELE IS QUITE DIFFERENT.



Resorts in this area have been known to go as far as dyeing their snow blue to attract attention.

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Snowmaking: 95%. **Transportation:** Taconic State Parkway to Route 295 East to Route 22 North to Route 43 East; 3 hours. **Information:** 413-738-5500.

CONNECTICUT

MOHAWK MOUNTAIN SKI AREA
CORNWALL

Snowmaking, which covers 95 percent of Mohawk Mountain, was invented by Walter Schoenknecht, whose family has owned this resort for 41 years. The Appalachian Trail crosses the top of the mountain. **Vertical:** 660 feet. **Trails:** 24. **Skill Levels:** B: 20% I: 60% E: 20%. **Lifts:** 5 chairs, 1 rope tow. **Lift Pass:** $24. **Snowmaking:** 95%. **Transportation:** I-95 North to Route 8 North to Route 4 West; 2 hours. **Information:** 203-672-6100 or 203-672-6464.

POWDER RIDGE SKI RESORT*
MIDDLEFIELD

The slopes here are lighted for night skiing until 3 A.M. on Friday and Saturday nights, and until 10:30 P.M. on weekdays. Powder Ridge is just two hours from Manhattan by car. This resort also has an excellent ski school. **Vertical:** 500 feet. **Trails:** 14. **Skill Levels:** B: 50% I: 30% E: 20%. **Lifts:** 4 chairs, 1 rope tow. **Lift Pass:** $22. **Snowmaking:** 95%. **Transportation:** Hutchinson River Parkway to Merritt Parkway to Wilbur Cross Parkway to Exit 67; 2 hours. **Information:** 800-243-3377.

NEW JERSEY

VERNON VALLEY/GREAT GORGE*
VERNON

Vernon Valley is an hour's drive from New York City, and its huge snowmaking system guarantees good skiing from November to April. Cross-country skiing will be introduced this year, and night skiing is available until 10 P.M. **Vertical:** 1,040 feet. **Trails:** 52. **Skill Levels:** B: 25% I: 45% E: 30%. **Lifts:** 14 chairs, 3 rope tows. **Lift Pass:** $28. **Snowmaking:** 100%. **Transportation:** Lincoln Tunnel to Route 3 West to Route 46 West to Route 23 North to Route 94 North; 1 hour. **Information:** 201-827-2000.

PENNSYLVANIA

BIG BOULDER SKI AREA*
LAKE HARMONY

Lift tickets at Big Boulder and Jack Frost are interchangeable, and the mountains are close enough so that a skier can schuss down both in one day. Big Boulder's slopes are wider and gentler than those at Jack Frost. Big Boulder is lighted for night skiing until midnight on Fridays and Saturdays, and until 10 P.M. Sunday through Thursday. **Vertical:** 475 feet. **Trails:** 11. **Skill Levels:** B: 40% I: 40% E: 20%. **Lifts:** 7 chairs. **Lift Pass:** $27. **Snowmaking:** 100%. **Transportation:** I-80 West to Exit 43 to Route 115 South to Route 903 South to Blakeslee Exit; 2 hours. **Information:** 717-722-0101. **Reservations:** 717-722-0124.

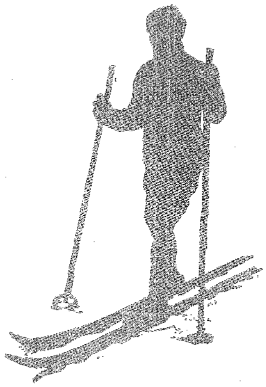
JACK FROST MOUNTAIN*
WHITE HAVEN

After you've warmed up on Big Boulder, try your skills at Jack Frost. Unlike most ski areas, Jack Frost's lodge stands at the top of the mountain. A day-night lift ticket ($32) gives you access to night skiing on Big Boulder. **Vertical:** 600 feet. **Trails:** 19. **Skill Levels:** B: 30% I: 40% E: 30%. **X-C:** 18½ miles. **Lifts:** 7 chairs. **Lift Pass:** $27. **Snowmaking:** 100%. **Transportation:** I-80 West to Exit 43 to Route 115 North to Route 940 West; 2 hours. **Information:** 717-443-8425. **Reservations:** 717-443-8428.

THE WEST

HEAVENLY SKI RESORT*
CALIFORNIA/NEVADA

Heavenly is the largest ski area in the country, with nine peaks and countless trails on 12,000 acres of skiable terrain. The base lodge is a five-minute drive from Lake Tahoe's four major hotel-casinos. Many top entertainers are scheduled to perform there this season, including Bill Cosby, The Pointer Sisters, and Kenny Loggins. **Vertical:** 3,600 feet. **Skill Levels:** B: 25% I: 50% E: 25%. **Lifts:** Tram, 16 chairs, 4 Pomas, 5 Mighty-Mites. **Lift Pass:** $29. **Snowmaking:** 80%. **Information:** 916-541-1330. **Reservations:** 702-588-4584.



MAMMOTH/JUNE SKI RESORT*
CALIFORNIA

Mammoth/June is a double-mountain resort—June is family oriented, with easier skiing, while Mammoth is big, exciting, and challenging. The area averages over 30 feet of snow per year, which, combined with the California sunshine, creates an idyllic skiing environment. **Vertical:** 3,100 feet. **Trails:** 150. **Skill Levels:** B: 30% I: 40% E: 30%. **Lifts:** 2 gondolas, tram, 31 chairs, 2 T-bars, 2 Pomas. **Lift Pass:** $27. **Snowmaking:** 20%. **Information:** 619-934-2571.

Many ski resorts also offer swimming, tennis, and ice-skating. You might want to try the latest winter sport: snowboarding, which is like riding a small surfboard down a slope.

ASPEN MOUNTAIN*
COLORADO

One of the most challenging mountains in the world, the legendary Aspen hosts the Subaru Aspen Winternational (World Cup races). The new six-passenger Silver Queen gondola speeds skiers from base to summit in just thirteen minutes, and a high-speed detachable quad lift has also been installed. There are no beginners' trails on Aspen Mountain, and 30 percent of its terrain is reserved for highly advanced skiers. **Vertical:** 3,267 feet. **Trails:** 75. **Skill Levels:** B: 0% I: 35% E: 35% EE: 30% **Lifts:** Gondola, 7 chairs. **Lift Pass:** $35. **Snowmaking:** 35%. **Information:** 303-925-1220. **Reservations:** 800-262-7736 or 303-925-9000.

COPPER MOUNTAIN RESORT*
COLORADO

Copper Mountain's terrain creates a natural separation of skill levels. The resort has just added a $3-million racquet and athletic complex, with pressurized tents so that one can play and exercise without the usual high-altitude problems. *Ski* magazine has rated the child care at Copper Mountain as second in the nation among ski resorts. **Vertical:** 2,760 feet. **Trails:** 76. **Skill Levels:** B: 25% I: 40% E: 35%. **X-C:** 16 miles. **Lifts:** 16 chairs, 2 Pomas, 2 Mighty-Mites. **Lift Pass:** $30. **Snowmaking:** 25%. **Information:** 800-458-8386.

TELLURIDE SKI RESORT*
COLORADO

Telluride is a lovely Old West town that lies in a glacially created valley in the San Juan Mountains. The ski resort is connected to the town by two lifts. In addition to skiing, visitors to Telluride can spend time ice-skating and snowboarding. **Vertical:** 3,155 feet. **Trails:** 45. **Skill Levels:** B: 14% I: 54% E: 32%. **X-C:** 12 miles. **Lifts:** 9 chairs, 1 Poma. **Lift Pass:** $28. **Snowmaking:** 17%. **Information:** 303-728-4424. **Reservations:** 800-525-3455.

VAIL*
COLORADO

Vail is the largest single-mountain ski complex in the country. The mountain is 11,250 feet high, and one may ski on either side. Cross-country skiing is available on golf-course terrain. Vail is famous for its Bavarian-style village, filled with small squares, gas streetlamps, and exclusive shops. **Vertical:** 3,100 feet. **Trails:** 92 trails; plus 1,600 acres for experts only. **Skill Levels:** B: 32% I: 36% E: 32%. **Lifts:** 19 chairs, 1 gondola. **Lift Pass:** $32. **Snowmaking:** 21%. **Information:** 303-476-5601. **Reservations:** 800-525-3875 or 800-525-2257.

SUN VALLEY*
IDAHO

Known as the granddaddy of ski areas, 52-year-old Sun Valley is a glamorous resort that draws skiers from both coasts. New this year is an expansion of the Nordic Center for both Nordic touring and cross-country skiing, which includes a doubling of the trail system, extra instruction, guided tours, and cross-country "ski-skating." A multiple-day, crossover lift ticket can also be used for cross-country skiing, including trail fee, rental equipment, and an introductory lesson. **Vertical:** 3,400 feet. **Trails:** 66. **Skill Levels:** B: 34% I: 46% E: 20%. **X-C:** 25 miles. **Lifts:** 16 chairs. **Lift Pass:** $30. **Snowmaking:** 22%. **Information:** 800-635-8261.

DEER VALLEY RESORT
UTAH

Where do Bruce Springsteen, Dudley Moore, Jane Fonda, and Sidney Poitier go when they want to be pampered? Deer Valley. It is uncrowded, has three gourmet restaurants, and offers personal valets to help you with your skis, unload your car, and look after your personal belongings while you're on the slopes. Snowcat touring is available to take guests well off the beaten path. **Vertical:** 2,200 feet. **Trails:** 44. **Skill Levels:** B: 15% I: 50% E: 35%. **Lifts:** 8 chairs. **Lift Pass:** $36. **Snowmaking:** 9%. **Information:** 801-649-1000. **Reservations:** 800-424-DEER.

JACKSON HOLE SKI RESORT*
WYOMING

Rendezvous Mountain at Jackson Hole has the largest vertical drop in the United States, and according to many skiers, the best powder. Snowboarding is permitted, and there is a new mid-mountain restaurant in Casper Bowl. **Vertical:** 4,139 feet. **Trails:** 60. **Skill Levels:** B: 10% I: 40% E: 50%. **X-C:** 9 miles. **Lifts:** Tram, 8 chairs, 1 Poma. **Lift Pass:** $27. **Snowmaking:** 4%. **Information:** 800-443-6931 or 307-733-4005.

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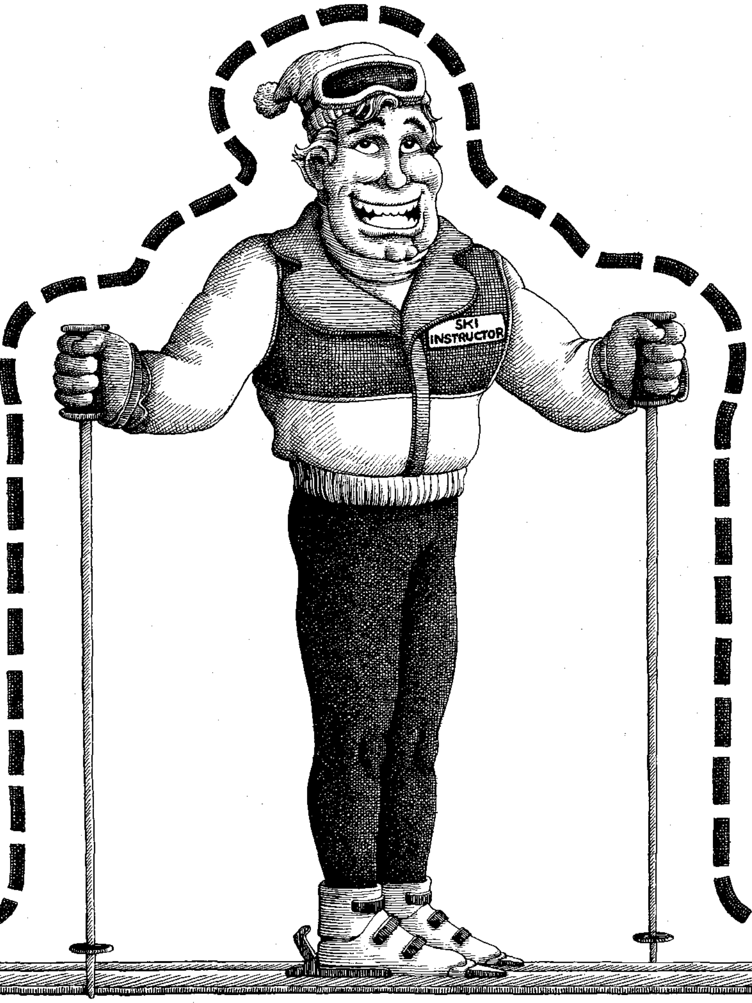

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FITNESS VIDEOS

Exercise Tapes That Measure Up

BY BEN TEMPLIN

When it gets too cold to exercise outdoors, there's always the health club. But what do you do in the dead of winter, when a trip across town with your gym bag is as daunting as a trek across arctic wastes? Stay at home and watch videos on TV. Those who work out with tapes aren't constrained by weather, club hours, or fees. An exerciser can use the VCR's fast-forward, rewind, and slow-motion controls to customize a workout to his or her own ability—skipping, repeating, or slowing selected parts of the tape. And, many people prefer the privacy of working out at home.

Now for the down side: Although today's tapes are more safety-conscious than ever (many include pauses for heart-rate checks), unsupervised exercisers can get hurt far more easily than those who work out with qualified instructors. A videotape can't rein in compulsive exercisers and, conversely, can't spur on the unmotivated. Finally, some people find working out alone lonely.

To say that there are more fitness videos than exercisers is stretching the point. But, video stores are crowded with fitness tapes, and evaluating a tape by its cover is an impossible task. Generally, videos featuring unknown fitness experts have more original exercises on them than videos starring celebrities. However, the stars attract more production money, so their sets are better, their music slicker, their wardrobes fancier.

Here is a selection of some of the newest and most-interesting workout tapes on the market. They vary in type of exercise, approach, and background music. Most video stores will special order any tape a customer requests. One can also buy tapes directly from distributors, but check on postage and handling fees first.

ABC FUNFIT

30 minutes. Lorimar Home Video, 17942 Cowan Ave., Irvine, CA 92714; 714-474-0355. $19.95.

Mary Lou Retton, the Olympic-gold medalist, leads this workout for children. The tape consists of ten three-minute workout segments that were originally broadcast separately on TV in between ABC's Saturday morning cartoons. They have been edited to work as a whole.

Each of the well-choreographed segments concentrates on a different part of the body. The children warm up with "Spine-tinglers," then get up and dance to the energetic "Rhythm Rockers." The cherubic Retton turns the exercises into a game. In one segment, she leads the kids through floor aerobics as they pretend to growl like tigers.

This highly imaginative tape encourages children to use their minds as well as their bodies. In "It's Your Move," Retton tells the audience to listen to the music and imagine a picture. The result is free-form dancing with the kids pretending to be penguins or visitors to a haunted house.

Although each segment opens with Retton demonstrating one of her favorite gymnastic stunts, she is careful to warn the kids, "It's my move—don't you try it."

THE BALLET WORKOUT

80 minutes. Instructional Video Systems, 611 North Fess St., Suite D-1, P.O. Box 757, Bloomington, IN 47402; 800-255-8989, ext. 1500. $49.95.

Melissa Lowe, a ballet instructor at Indiana University and a versatile dancer herself, leads a class that both helps beginners develop a routine and paces accomplished dancers in their workouts.

Control and form is the focus here. Each session starts with a warm-up that stretches, flexes, and strengthens the legs to prevent muscle pulls. Barre work tones the thighs, calves, and hips and promotes good posture. Then, the viewer leaves the barre or chair for the center work. These precise movements include transferring weight from one foot to the other in a single fluid motion.

A voice-over explains what each exercise or movement accomplishes and encourages proper form, foot position, and attitude. Classical piano music sets both the pace and the mood of the workout.

BODYBAND WORKOUT

53 minutes. Feeling Fine Programs,
3575 Cahuenga Blvd. West, Los Angeles, CA
90068; 213-850-6400. $39.95.

There comes a point in aerobic conditioning when isometric resistance—arm circles, imaginary pushing, etc.—no longer strengthens the muscles. Adding weights helps, but a less-cumbersome solution is to stretch giant rubber bands. These aren't just another passing fad in the already-saturated fitness-video market. Sports trainers have been recommending rubber bands for years to recondition the muscles of injured athletes. Fitness expert Tamilee Webb has combined the therapy with the fluid movements of aerobics.

Webb's warm-up loosens the muscles for the primary strength workout. The biceps and triceps are worked, and Webb also slips a rubber band over her legs to tone thighs, lower legs, and ankles. There is a separate section on stretching.

Webb's two assistants—one male, one female—work at different levels of difficulty, using bands that vary in width. Three rubber bands come with the cassette and replacements can be ordered from Feeling Fine. The *Bodyband Workout* is endorsed by the American Academy of Family Physicians.

CAROL LAWRENCE'S BROADWAY BODY WORKOUT

75 minutes. Simitar Entertainment, Inc.,
3650 North Annapolis Lane, Plymouth, MN
55441; 612-559-6660. $11.95.

For background music with a kick, try *Carol Lawrence's Broadway Body Workout.* Lawrence leads an all-male chorus line through a routine to tunes from *Hello Dolly* and *Annie Get Your Gun,* among other shows. The exercises themselves are a balanced mix of stretching, aerobics, and dance moves.

Lawrence actually choreographs a routine for each of the songs. Her detailed explanations of each step are spiked with dance terms. There is everything from the old soft-shoe in *No, No Nanette* to some high-stepped strutting to the theme from *Mame.* The warm-up uses mellow songs such as "Somewhere," from *West Side Story,* then the tempo picks up with a rousing "Seventy-six Trombones," from *The Music Man.* Exercisers will need to clear a space to execute some of these routines.

The second half of the tape is a faster-paced repeat of the first. The dance routines run one into the next without any explanation of the steps. Here things are more polished, and Lawrence belts out some lyrics. Her theme through all this is the actor's line: "Your body is an instrument."

JANE FONDA'S WORKOUT WITH WEIGHTS

90 minutes. Lorimar Home Video,
17942 Cowan Ave., Irvine, CA 92714; 714-474-0355. $39.95.

Few people have influenced the way women perceive fitness more than Jane Fonda has. Her best-selling cassettes have made millions aware of their bodies, and are among the most well-produced. In her latest release, Fonda lifts weights to muscle in on the gimmicky fitness-video market.

Many of the aerobics moves seen on her previous tapes are here again. The difference is that they are done with hand and ankle weights. Even the classic pelvic thrust here incorporates weights placed on the abdomen. The accent is on even, consistent movement, and there is a noticeable reduction in pace—compared to Fonda's other tapes—to compensate for the extra weight.

Those who work out at home with tapes aren't constrained by weather. And an exerciser can use the VCR's fast-forward, rewind, and slow-motion controls to customize a workout to his or her own ability—skipping, repeating, or slowing selected parts of the tape.

Fonda emphasizes, more than ever, not to overdo it. In fact, she sets the weights down at certain points and does stretching and isometrics in order to vary the routine. Her assistants work with weights of different sizes, and it's recommended to stick with a particular size for two weeks before moving up. The tape consists of two lessons—a beginners' and an advanced class.

Using weights isn't the only novelty for this tape. For the first time in the Fonda fitness series, there are equal numbers of men and women. The instrumental music is eclectic—from salsa and country and western to jazz and classical piano. The video is closed-captioned for the hearing impaired.

JUMP TO IT

60 minutes. JCI Video,
5380 Derry Ave., Suite P, Agoura Hills, CA
91301; 818-889-9022. $29.95.

Ever get shinsplints from running on New York's concrete sidewalks? *Jump to It*'s solution is to bounce up and down on mini-trampolines. The trampolines, also known as rebounding units, are small, round, and measure about three feet in diameter. JCI claims that millions of the rebounders have been sold in the U.S.

The warm-up concentrates on developing balance—a good idea if you've never bounced on a trampoline before. With the rebounder, it's possible to exercise the entire body. Most of the moves are designed to coordinate arm and leg movements, creating rhythm in the exercises. The music is electronic funk with lyrics about—what else?—jumping on a trampoline.

KATHY SMITH'S ULTIMATE VIDEO WORKOUT

60 minutes. JCI Video,
5308 Derry Ave., Suite P, Agoura Hills, CA
91301; 818-889-9022. $29.95.

Kathy Smith is the Vanna White of the fitness circuit. More variety and imagination are found in these aerobic exercises than on most other tapes. The choreography is invigorating and the exercises are safe and effective. The object of the warm-up is to keep motion fluid, flex the muscles, and ready the mind for the primary workout.

The exercises have a four-count beat that is in sync with the electronic-synthesizer music. Numbers periodically flash across the bottom of the screen to help maintain the tempo. Periodic heart-rate checks prevent overdoing it. In "Add-On," a step—with a cute name such as Space Rock or Bowwow—is added on to the previous one, and the whole sequence is repeated from the beginning until eight steps are linked.

The video works on three levels—beginner, intermediate, and advanced. Smith's assistants vary their moves to be either more compact or more expansive. But her advice to the winded is to maintain the pace, just eliminate arm movement or kick lower. Smith claims that if you follow this program for three months, you'll have a leaner, tighter body.

LIGHT ON YOUR FEET

51 minutes. Special Interest Video,
5150 Commerce Blvd., Rohnert Park, CA
94928; 707-586-1822. $39.95.

If the sight of beautiful people with perfect bodies prancing across the screen depresses you into a non-aerobic funk, get back up because there's hope. *Light on Your Feet* features six large women who gracefully and unabashedly make their way through 51 minutes of aerobics.

Hosted by the zaftig Rosezella Canty-Letsome, *Light on Your Feet* is an optimistic and unpretentious tape. There is no preachy talk about losing pounds. It merely encourages the overweight viewer to keep his or her cardiovascular system healthy.

The tape suggests a pre-warm-up of walking in place for five minutes. The routine consists of non-impact lunges, stretches, rocking back and forth, and elbow-to-knee touches—all in reps of eight. The movement is low- and non-impact, but this is not a tape for wimps. And it is all backed up with a disco beat that has more kick to it than most music heard on aerobic tapes.

LISA SLIWA'S COMMON SENSE DEFENSE
59 minutes. Vestron Video,
60 Long Ridge Rd., Stamford, CT 06907;
203-967-9200. $29.95.

Lisa Sliwa says that dealing with an attack is 90 percent attitude and 10 percent skill. She should know. As National Director of the Guardian Angels, Sliwa has designed a tape that teaches even the most petite woman to defend herself against assault.

A lot of play is given to developing an aggressive attitude that discourages attackers. Short vignettes show how to deal with "creeps" on the street, at a suburban shopping mall, and even in the office.

In its practical tips, *Common Sense* is stylish. Here you learn moves that "don't even require you to break a fingernail." Sliwa says that women need as many options in fighting as they do in their wardrobes, and she demonstrates quite a few, including eye gouging, ear clapping, head butting, shin kicking, hair pulling, and a score of variations on the time-honored groin kick. Guns are discouraged.

Sliwa's self-avowed purpose is not to make someone into Wonder Woman—only to protect. She advises viewers to run at the first opportunity. The tape ends with an upbeat group dialogue that explores the fears that many women feel. The message: Be a victor instead of a victim.

POWER 10:
THE ROWING MACHINE COMPANION
75 minutes. F.P. Video, Inc.,
P.O. Box 68618, Indianapolis, IN 46268;
800-447-4700, operator 222. $39.95.

Rowing, say the makers of this cassette, is better than running. It tones up the legs, back, and arms without pounding the joints. Rowing can also burn calories twice as fast as running. But there is danger of back strain if an exerciser doesn't row properly. *Power 10: The Rowing Machine Companion* not only shows one how to stroke without risking injury, it serves as a visual pacesetter as the viewer simulates rowing down Boston's Charles River.

> ***Generally, videos featuring unknown fitness experts have more original exercises than those starring celebrities.***

Power 10 is hosted by Stephen Kiesling, a former Olympic rower and fitness editor of *American Health* magazine. Kiesling leads the viewer through a warm-up consisting of full-body stretches. After demonstrating proper form, it's off to the Charles and a four-man scull. The camera is positioned in the bow, facing the backs of U.S. Olympic rowers, who set the pace in four increasingly difficult sessions. An on-screen clock counts down the remaining time of each phase, which lasts from 12 to 22 minutes.

A coxswain helps exercisers change cadence and encourages good performance. A two-minute warm-down is included in each session. For a straight cardiovascular workout, the video suggests rowing three times a week; to lose weight, five sessions are recommended. Those who can keep up with the rowers in the last session are in top shape.

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PREGNANCY EXERCISE PROGRAM

51 minutes. Feeling Fine Programs,
3575 Cahuenga Blvd. West, Los Angeles, CA
90068; 213-850-6400. $39.95.

This program, approved by the American College of Obstetricians and Gynecologists, guides women through gentle exercises to help them maintain high energy during pregnancy.

A warm-up leads into non-impact aerobics with lots of stretching, flexing, and isometric resistance. The duration and intensity of the exercises are reduced to prevent putting a strain on the fetus. Most of the exercises are also done with bent knees to prevent back pain.

The most important exercise to counter swayback—arching the lower back to support the child's weight—is the pelvic tilt. The pelvic tilt re-centers weight to make mothers more conscious of the curve of the spine. Upbeat vocals with titles such as "Labor of Love" and "Talk to Your Baby" underscore this special time. The final session teaches relaxation exercises with techniques based on regular breathing and isolation of body parts.

The exercises are modified as a woman's pregnancy progresses and some are phased out of the program; there are no floor exercises for women past their fourth month. Because there is more at risk, the video has many disclaimers about overdoing it.

SKI MAGAZINE'S LEARN TO SKI

55 minutes. Lorimar Home Video,
17942 Cowan Ave., Irvine, CA 92714; 714-474-0355. $19.95.

Learn to Ski is the most comprehensive video available on the subject. If you've never skied before, then this tape will get you from renting equipment to sliding down the bunny hill in a few easy steps. But you won't be bored by the beginners' tips if you normally spend winter weekends on the slopes. *Learn to Ski* is as much fun to watch for its performance as it is for its instructional value.

The tape covers the basics, such as walking with skis on and falling down safely. More-difficult moves include making stem christies and skiing moguls. Beginner, intermediate, and advanced tips are color-coded, so you can fast-forward to your level of expertise.

Other lessons focus on endurance training (mostly indoor aerobics), in order to toughen up to brave the elements and thin air of mountain skiing, and lift etiquette (such as yelling "single" if you're alone).

Since you obviously can't take a TV with you on the slopes, the video compensates by describing how each move should feel in your feet, legs, and body. The teachers include the prototypical blond Scandinavian Stein Eriksen, who is an Olympic-gold medalist, and other equally qualified if less good-looking instructors. Even Bruce Willis shows up, apparently moonlighting from his acting career, for a cameo run down a slalom course.

SYBERVISION MUSCLE MEMORY PROGRAMMING FOR TENNIS

60 minutes. SyberVision,
Fountain Square, 6066 Civic Terrace Ave.,
Newark, CA 94560-3747; 800-227-0600.
Video and abbreviated workbook, $69.95.
Video, full workbook, and audio tapes, $89.95.

Have you ever wished your tennis stroke had the finesse of a Wimbledon and U.S. Open champion like Stan Smith? SyberVision, a form of role-modeling, claims to be able to help you achieve just that. The idea is that if you can retain an image of the perfect stroke in your mind, then you can trigger that response on the court. The workbook explains the SyberVision process, then goes on to describe the brain as an image-sensitive computer that absorbs and relays subtle refinements in the timing, tempo, and mechanics of a stroke.

But most of the tape is devoted to a rote memorization that doesn't require you to do anything but sit and watch. *SyberVision* serves up a volley of repeating images meant to etch the perfect stroke into your mind. Smith's serve and return are repeated over and over, like a visual skip on a record.

The perspective varies as does the stroke—backhand, forehand, ground stroke, and overhead smash. When the scene switches to slow motion, a mellow electronic synthesizer eases the mind into accepting the image. Smith's figure is also shown with computer-enhanced graphics that highlight his body alignment.

T'AI CHI CH'UAN

60 minutes. King of Video,
3529 South Valley View Blvd., Las Vegas, NV
89103; 800-634-6143. $39.95.

T'ai chi master Nancy Kwan leads viewers through the basics of this ancient Chinese art. Some have likened t'ai chi ch'uan to ballet. Others consider it a form of self-defense. Kwan calls it "meditation in motion."

The tape opens with a discussion of the history of t'ai chi and its benefits in reducing stress, increasing circulation, and controlling weight. Kwan first teaches the three "mar bo," or horse dance, routines. These elegant movements are performed with the legs rounded—as if on a horse—and the arms grasping, pulling, and punching.

When the mar bo is mastered, one may switch to full-body movements, which Kwan breaks down into thirteen lessons. These routines expand upon the mar bo and viewers will need some space to perform them. Finally, all thirteen routines are strung together to form a ballet-like dance called Touching the Clouds. Considerable patience and perseverance is required to both remember and execute these moves.

A separate section shows how t'ai chi can be used for self-defense. Sometimes, the tape commands viewers to sit and meditate. Even if one doesn't perform the exercises, the fluid movements are calming and beautiful to watch. The music is in the Chinese manner, with harp, flute, and chimes melodically setting the pace.

VIDEOCYCLE: HAWAII-MAUI

75 minutes. Cycle Vision Tours, Inc.,
1020 Green Valley Rd. NW, Albuquerque, NM
87107; 800-624-4952. $39.95.

Videocycle is an electronic companion for those who work out on home-exercise bicycles. A camera bears down on the asphalt as viewers fantasize pedaling through some of America's most beautiful terrain.

Riders aren't alone on this video bike tour. A coach demonstrates proper stretching exercises before the workout. Cyclists even have riding companions, Ray and Nancy, who help set the pace. The tour starts gently enough until viewers are warmed up and ready to cut loose. The camera pans off to the left or right to catch a glimpse of the scenery. Cars whoosh by, people wave, the ocean crashes against the beach, and sometimes Ray and Nancy are left behind.

The off-screen narrator imparts information on the history of Maui, its people, politics, weather, and natural phenomena. A map of the island appears occasionally, to illustrate the distance traveled. The coach also tells cyclists to adjust the tension of their cycles to their pulse rate. The music is electronic synthesizer with a strong rhythmic beat that simulates the ocean waves.

There are three eighteen-minute tours on the tape. Cycle Vision Tours also produces tapes set in San Francisco, the Grand Tetons, Vermont, two in Yellowstone, and one more on the island of Hawaii. The music on the tapes varies (jazz, classical, pop) to appeal to a variety of tastes and moods. ●

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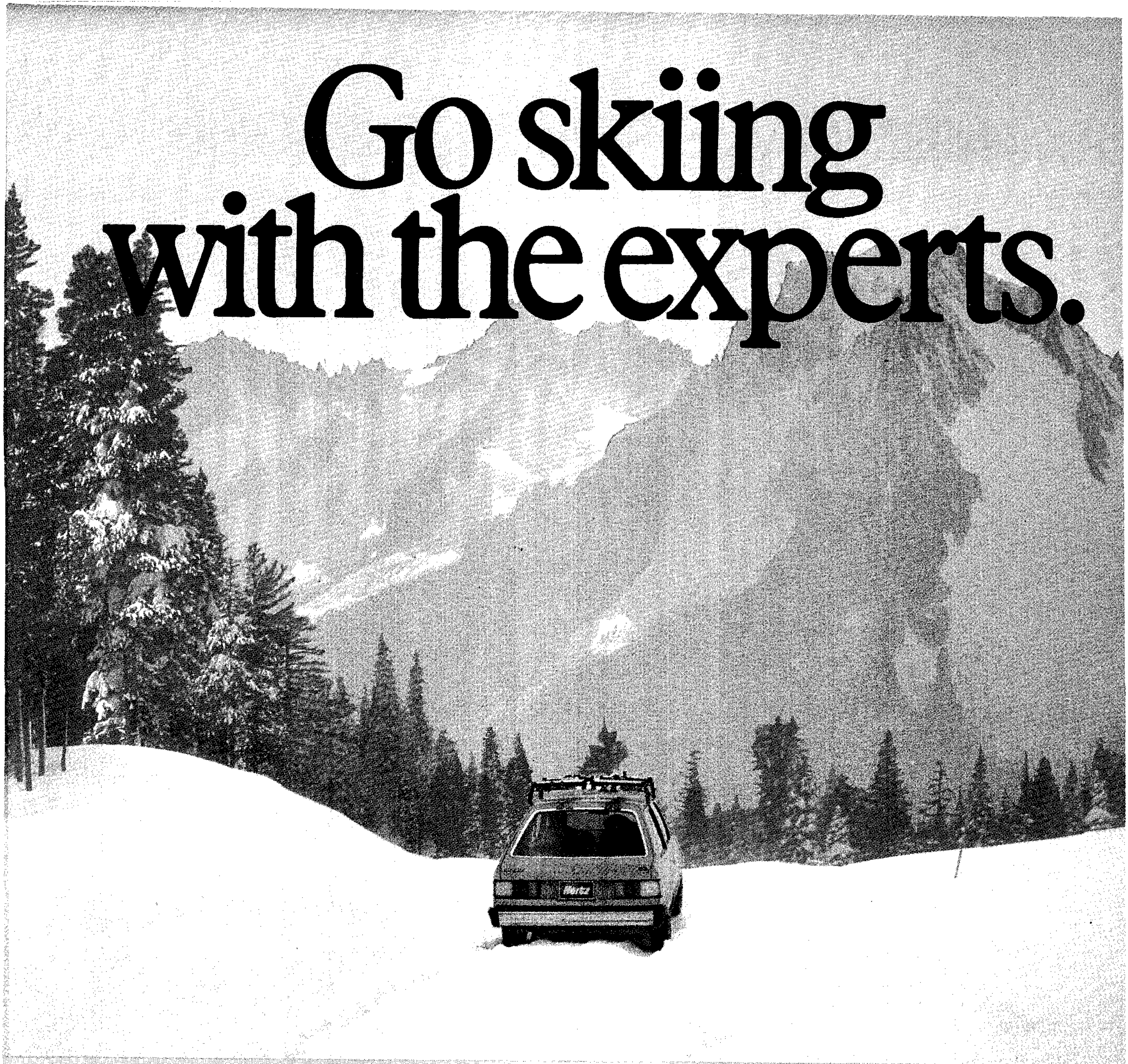

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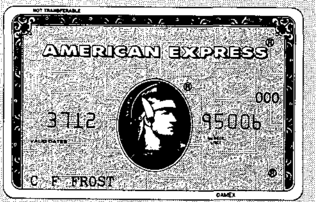

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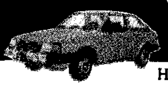

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 12/1: *La Vie Est Belle.* #2—Through 12/25: "In Glorious Black and White." Through 11/26: "Rediscovering Pierre Chenal," *Crime and Punishment; The Man From Nowhere.* 11/27–29: *8½; L'Age D'Or.* 11/30: *The Girl With the Hatbox; A Girl in Every Port.* 12/1–2: *My Night at Maud's; Diary of a Country Priest.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 11/25: *The Asphalt Jungle; In This our Life.* 11/26: *It's a Wonderful Life; Pot O' Gold.* 11/27–28: *The Mosquito Coast; Picnic at Hanging Rock.* 11/29: *The Mad Adventures of "Rabbi" Jacob; Mr. Hulot's Holiday.* 11/30: *Elmer Gantry; Angel Baby.* 12/1: *Era Notte a Roma; Germany, Year Zero.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *Flowers in the Attic.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Jean Renoir, The Boss; Rules of the Game.* #2—*20th International Tournee of Animation.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Nuts.* #2—*House of Games.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Hidden.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Suspect.* #2—*Less Than Zero.* #3—*Date With an Angel.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 11/25: *The Barefoot Contessa; But Not For Me.* 11/26: *The Star; I Could Go on Singing.* 11/27–28: *It's a Wonderful Life; A Christmas Carol* (1938). 11/29: *Camille* (1936); *Queen Christina.* 11/30: *Orpheus; The Testament of Orpheus; The Blood of a Poet.* 12/1: *The Kennel Murder Case; The Gracie Allen Murder Case.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 11/25–26: *Funny Face; Breakfast at Tiffany's.* 11/27–28: *Stop Making Sense; Swimming to Cambodia.* 11/29: *Jules and Jim; The 400 Blows.* 11/30–12/1: *Querelle; The Balcony.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Barfly.* #2—*Sign O' the Times.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Dark Eyes.* #2—*Loyalties.* #3—*Matewan.* #4—*My Life as a Dog.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Made in Heaven.* #2—*Cinderella; Cross My Heart.* #3—Through 11/24: *Hello Again.* Opening 11/25: *Three Men and a Baby.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Princess Bride.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). Through 11/24: *Flowers in the Attic.* Opening 11/25: *Three Men and a Baby.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*The Running Man.* #2—Through 11/24: *Baby Boom.* Opening 11/25: *Planes, Trains and Automobiles.* #3—*Fatal Attraction.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Sign O' the Times.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Sign O' the Times.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Flowers in the Attic.* #2—*The Sicilian.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). Through 11/24: *Fatal Beauty.* Opening 11/25: *Planes, Trains and Automobiles.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Less Than Zero.* #2—*Nuts.* #3—*Suspect.* #4—*Date With an Angel.* #5—Through 11/24: *Made in Heaven.* Beg. 11/25: *Fatal Beauty.* #6—*Hiding Out.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). Through 11/24: *The Hidden.* Opening 11/25: *Three Men and a Baby.*

35. MOVIELAND—Broadway at 47th St. (757-8320). Through 11/24: *Death Wish IV.* Beg. 11/25: *The Hidden.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Running Man.* **EMBASSY 3—***Teen Wolf Too.* **EMBASSY 4—***Cinderella.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Barfly.* #2—Through 11/24: *Like Father Like Son.* Beg. 11/25: *Someone to Watch Over Me.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Cinderella.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Cry Freedom.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Cinderella; Baby Boom.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Glass Menagerie.* **CARNEGIE SCREENING ROOM**—(757-2131). *A Boy From Calabria.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Hello Again.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *The Wannsee Conference.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Gaby—A True Story.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Dirty Dancing.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Date With an Angel.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *House of Games.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 11/24: *Cross My Heart.* Opening 11/25: *Three Men and a Baby.* #2—Through 11/24: *Made in Heaven.* Opening 11/25: *Three Men and a Baby.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hope and Glory.* **CORONET—***Nuts.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Barfly.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Last Emperor.* **CINEMA II—**(753-0774). *The Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 11/24: *Less Than Zero.* Opening 11/25: *Planes, Trains and Automobiles.* #2—(832-2720). *Suspect.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Running Man.* #2—*Cry Freedom.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Anna.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Teen Wolf Too.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Cinderella.* #2—*Nuts.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Running Man.* #2—Through 11/24: *Fatal Beauty.* Opening 11/25: *Planes, Trains and Automobiles.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Dark Eyes.* #2—*Jean de Florette.* #3—*My Life as a Dog.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Sammy and Rosie Get Laid.* #2—*The Funeral.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). Through 11/24: *Barfly.* Opening 11/25: *Housekeeping.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—Through 11/24: *Siesta.* Opening 11/25: *Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Nuts.* #2—*Cry Freedom.* #3—*The Running Man.* #4—*Nuts.* #5—*Suspect.* #6—Through 11/24: *House of Games.* Opening 11/25: *Planes, Trains and Automobiles.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Cinderella.* #2—Through 11/24: *Made in Heaven.* Beg. 11/25: *Barfly.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Flowers in the Attic.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—Through 11/24: *Less Than Zero.* Opening 11/25: *Three Men and a Baby.* #2—*Hope and Glory.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Fatal Beauty.* #2—*The Running Man.* #3—*The Hidden; Teen Wolf Too.* #4—*Flowers in the Attic.* #5—*Sign O' the Times.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Flowers in the Attic.* #2—*The Running Man.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 12/23/87, shown every Tues.–Sat. from 11–6: "We the People" films from Native American artists.

ASIAN AMERICAN CHILDREN'S FILM SERIES—Chatham Square Library Library, 33 East Broadway (964-6598). Free. 11/25 at 4 and 11/28 at 2:30: *America Is.*

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 12/6: "Masterworks of Postwar Italian Cinema." 11/29: *Juliet of the Spirits* (1965), dir. Federico Fellini.

CINEMA ITALIA-ROBERTO ROSSELLINI—Carnegie Hall Cinema, 887 7th Ave. (975-0217). Beg. 11/20 at 11:45, 1:45, 3:50, 6, 8:05, and 10:10: *A Boy From Calabria* (1987), dir. Luigi Comencini.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. Through 2/23/87: "Opera on Film." 12/1: *Carmen* (1984), dir. Francesco Rosi, with Placido Domingo.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 11/25 at 12:30, 3:15, 6, and 8:45: *My Little Loves* (1974), dir. Jean Eustache. 12/1 at 12:30, 3:15, 6, and 8:45: *Détective* (1985), dir. Jean-Luc Godard. 11/27 at 2:30 and 5:30: "Télètheque," clips from French television.

HOSTOS COMMUNITY COLLEGE—475 Grand Concourse, Bronx, Room B513 (960-1008). 12/1 at 2 and 7: *Tangos*, dir. Fernando Solanos.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 1/3/88, Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature": Dara Birnbaum: "The Damnation of the Faust Trilogy," *Evocation* (1983); *Will o' the Wisp* (1985); *Charming Landscape* (1987).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 11/28 at 1: recent work from Berlin Medien Operative; at 2:30: "Cast Iron TV": selections from the longest running artist-produced cable series in the U.S.; at 3:30: new works by Alex Roshak, Dan Walworth, and Chris Bruch.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 11/28 at 8: Screenings by J. Leighton Pierce, including: *And Sometimes the Boats Are Low* (1983); *Not Much Time* (1982); *The Miracle of Change* (1984).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26, Sats. at 12:30: screenings for children.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 11/28 at 2 and 5: *The Edge* (1967), dir. Robert Kramer. 11/29 at 2: *Milestones* (1975), dir. Robert Kramer, with Grace Paley; at 5: "Films of Lászlo Moholy-Nagy": *Berlin Still Life* (1926); *Marseille Vieux Port* (1929); *Lightplay: Black, White, Gray* (1930); *Gypsies* (1932). 11/30 at 2:30: *Naked Spaces: Living is Round* (1985), dir. Trinh T. Minh-ha; at 6: *Body and Soul* (1924), dir. Oscar Micheaus, with Paul Robeson. 12/1 at 2:30: *Goodbye Columbus* (1969), dir. Larry Peerce, with Richard Benjamin; at 6: *Daisy Miller* (1974), dir. Peter Bogdanovich, with Cybill Shepherd. Through 1/3/88: Bill Viola: Installation and videotapes.**Titus Theater 2:** 11/27 at 3: *Army* (1944), dir. Keisuke Kinoshita; at 6:30: *Outcast/The Broken Commandment* (1948), dir. Keisuke Kinoshita. 11/28 at 2:30: *A Record of Youth* (1951), dir. Keisuke Kinoshita; at 5:30: *The Yotsuya Ghost Story, Parts I and II* (1949). 11/29 at 2:30: (See 11/27 at 6:30); at 5:30: (See 11/27 at 3). 11/30 at 6:30: "Cineprobe." An Evening With András Szirtes, screening of *Lenz* (1984).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 11/25–28 at 8 and 9:45, 11/29 at noon, 2:30, and 5, and 11/30–12/1 at 8: *I've Heard the Mermaids Singing* (1987, Canada), dir. Patricia Rozema, with Sheila McCarthy.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 11/29 at 2: "Freedom and Security" *Salvador* (1986), dir. Oliver Stone, with James Woods.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 12/20: *Common Mistakes*, a video multi-media installation created by the artist Jeanne C. Finley.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Nightly except Mondays at 8 and 10: *Written on the Wind* (1956), dir. Douglas Sirk, with Rock Hudson, Lauren Bacall, and Robert Stack. Through 1/14/88: "The Age of New Yorker Films: Part II." 11/25 at 6:30: *Early Spring* (1956), dir. Yasujiro Ozu; at 9:15: *Marianne and Juliane* (1981), dir. Margarethe von Trotta. 11/27–29 at 5:30: *The Rise of Louis XIV* (1966), dir. Roberto Rossellini; at 7:30: *Hail Mary* (1985), dir. Jean-Luc Godard; at 9:30: *The Bridegroom, the Comedienne, and the Pimp* (1968), dir. Jean-Marie Straub; *The Wizard of Babylon* (1982), dir. Dieter Schidor. 11/28–29 at 3:45: *Othon* (1969), dir. Jean-Marie Straub and Daniele Huillet. 12/1–2 at 5:30: *Equinox Flower* (1958), dir. Yasujiro; at 7:40: *La Notte* (1961), dir. Michelangelo Antonioni; at 10: *Vidas Secas* (1963), dir. Nelson Pereira dos Santos.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 11/21–12/5: "Through Gringo's Eyes." 11/28 at 2: *Los Olvidados* (1950), dir. Luis Bunuel.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 11/29 at 1:30: "The Museum and the Cinema: Program Four, Slapstick Comedy": *Jack the Kisser* (1907), dir. Edwin S. Porter; *Goodness, Gracious* (1914), dir. Mack Sennett; *Count Your Change* (1919), dir. Harold Lloyd; *The Pest* (1922), with Stan Laurel; *Crushed* (1924), with Lloyd Hamilton; *Feed 'em and Weep* (1929), dir. Max Davidson.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. 10/6–10/18: "New American Filmmakers Series." Through 11/29: Video Installation by Curt Royston, featuring *High Noon,* a multi-media installation, with dance performances by Lisa Fox every Tues. at 6:45, Sat. and Sun. at 3.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Cinderella.* #2—*Flowers in the Attic.* #3—*The Running Man; Fatal Beauty.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Date With an Angel.* #2—*Fatal Attraction.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #4—Through 11/24: *Flowers in the Attic.* Beg. 11/25: *Planes, Trains and Automobiles.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—Through 11/24: *Fatal Beauty.* Beg. 11/25: *Planes, Trains and Automobiles.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Running Man.* #2—*Flowers in the Attic; Cinderella.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *The Running Man.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Teen Wolf Too.* #2—*Cinderella.* #3—*The Running Man.* #4—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Running Man.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Running Man.* #2—*Fatal Beauty.* #3—*Fatal Attraction.* #4—Through 11/24: *Flowers in the Attic.* Beg. 11/25: *Planes, Trains and Automobiles.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Cinderella; Teen Wolf Too.* #2—*Sign O' the Times.* #3—*The Running Man.* #4—*Fatal Beauty.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Suspect.* #2—Through 11/24: *Baby Boom.* Beg. 11/25: *Three Men and a Baby.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Sign O' the Times.* #2—*Cinderella; Death Wish IV.* #3—*Teen Wolf Too.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Teen Wolf Too.* #2—*Cinderella; Death Wish IV.* #3—*Nuts.* #4—Through 11/24: *Sign O' the Times.* Beg. 11/25: *Dirty Dancing.* #5—*Flowers in the Attic.* #6—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #7—*The Hidden.* #8—*Less Than Zero.* #9—*Fatal Attraction.* #10—*Fatal Beauty.* #11—*The Running Man.* #12—Through 11/24: *Baby Boom.* Beg. 11/25: *Planes, Trains and Automobiles.*

BROOKLYN

AREA CODE 718

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Running Man.* #2—*Flowers in the Attic.* #3—*Barfly.* #4—*Cinderella; Suspect.* #5—*Dirty Dancing.* #6—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #7—Through 11/24: *Hiding Out.* Beg. 11/25: *Baby Boom.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—Beg. 11/25: *Three Men and a Baby.* #2—*Baby Boom.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Barfly.* #2—*Suspect.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Cinderella.* Through 11/24: *Death Wish IV.* Beg. 11/25: *Three Men and a Baby.* #2—*The Running Man.* #3—*Teen Wolf Too.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Cinderella; Dark Eyes.* #2—*Fatal Attraction.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Flowers in the Attic.* #2—*Teen Wolf Too.* #3—*Death Wish IV; Sign O' the Times.* #4—*The Running Man.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Running Man.* #2—*Flowers in the Attic.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Sign O' the Times.* #2—*Teen Wolf Too.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Nuts.* #2—*Date With an Angel.* #3—*Teen Wolf Too.* #4—Through 11/24: *Baby Boom.* Beg. 11/25: *Planes, Trains and Automobiles.* #5—*Fatal Attraction.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Cinderella; The Running Man.* #2—*Fatal Attraction.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*The Running Man.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*Nuts.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Hidden; Cinderella.* #2—*Cinderella.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #4—*Flowers in the Attic.* #5—*Fatal Beauty.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Planes, Trains and Automobiles.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Fatal Beauty.* #2—*The Running Man.* #3—*Flowers in the Attic.* #4—Through 11/24: *The Hidden.* Beg. 11/25: *Planes, Trains and Automobiles.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—Through 11/24: *Baby Boom.* Beg. 11/25: *Planes, Trains and Automobiles.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Less Than Zero.* #4—*The Running Man.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Fatal Attraction.* #2—*Teen Wolf Too.* #3—*The Running Man.* #4—*Nuts.* #5—*Cinderella; Made in Heaven.* #6—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #7—*Less Than Zero.* #8—Through 11/24: *Suspect.* Beg. 11/25: *Planes, Trains and Automobiles.* #9—*Baby Boom.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Flowers in the Attic.* #2—*Teen Wolf Too.* #3—Through 11/24: *Date With an Angel.* Beg. 11/25: *Three Men and a Baby.* #4—*The Running Man.* #5—*Barfly.* #6—Through 11/24: *Fatal Attraction.* Beg. 11/25: *Planes, Trains and Automobiles.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Barfly.* #2—*Dirty Dancing; The Princess Bride.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 11/24: *Death Wish IV.* Beg. 11/25: *Fatal Attraction.* #2—*Flowers in the Attic.* #3—*The Running Man.* #4—*Fatal Beauty.* #5—*Teen Wolf Too.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Date With an Angel.* #2—*Dirty Dancing.* #3—*Dark Eyes.* #4—*Cinderella.*

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Cinderella; Death Wish IV.* #2—*Teen Wolf Too.* #3—Through 11/24: *Sign O' the Times.* Beg. 11/25: *Three Men and a Baby.* #4—*The Running Man.* #5—*Fatal Attraction.* #6—Through 11/24: *Fatal Beauty.* Beg. 11/25: *Planes, Trains and Automobiles.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Running Man.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Fatal Attraction.* #2—*Hello Again.* #3—*Teen Wolf Too.* #4—Through 11/24: *Made in Heaven.* Beg. 11/25: *Three Men and a Baby.*

303. CORONA—PLAZA—(639-7722). Through 11/24: *Death Wish IV.* Beg. 11/25: *Fatal Beauty.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #2—*Suspect.* #3—*Teen Wolf Too.* #4—*Flowers in the Attic.* #5—*Cinderella.* #6—*Someone to Watch Over Me.* #7—Through 11/24: *Date With an Angel.* Beg. 11/25: *The Princess Bride.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—Through 11/24: *The Hidden.* Beg. 11/25: *Planes, Trains and Automobiles.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Sign O' the Times.* #2—*Cinderella.* #3—Through 11/24: *Fatal Beauty.* Beg. 11/25: *Planes, Trains and Automobiles.* #4—*Less Than Zero.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Baby Boom.* #2—Through 11/24: *Suspect.* Beg. 11/25: *Three Men and a Baby.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Barfly.* #2—*The Princess Bride.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Suspect.* #2—*Teen Wolf Too.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Nuts.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Baby Boom.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Sign O' the Times.* #2—*The Running Man.* #3—*Less Than Zero.* #4—*Cinderella; Fatal Beauty.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Cinderella; The Hidden.* #2—*Barfly.* #3—*Less Than Zero.* #4—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #5—*Date With an Angel.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—Through 11/24: *Sign O' the Times.* Beg. 11/25: *Planes, Trains and Automobiles.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Teen Wolf Too.* #2—Through 11/24: *The Hidden.* Beg. 11/25: *Fatal Attraction.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Running Man.* #2—*Flowers in the Attic.* #3—*Nuts.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 11/24: *Baby Boom.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Nuts.* #2—*The Running Man.* #3—*Cinderella.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Death Wish IV; Date With an Angel.* #2—*The Running Man.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Flowers in the Attic.* #2—*Teen Wolf Too; Cinderella.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Running Man.* #2—Program Unavailable.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Flowers in the Attic.* #2—*Baby Boom; Cinderella.*

401. NEW DORP—HYLAN—(351-6601). #1—*Suspect.* #2—*Fatal Attraction.*

402. NEW DORP—LANE—(351-2110). *The Running Man.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Teen Wolf Too.* #2—*Sign O' the Times.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Running Man.* #2—*Hello Again.* #3—*Fatal Attraction.* #4—*Cinderella.* #5—*Teen Wolf Too.* #6—*Nuts.* #7—*Flowers in the Attic.* #8—*Baby Boom.* #9—Through 11/24: *Less Than Zero.* Beg. 11/25: *Three Men and a Baby.* #10—Through 11/24: *Suspect; Made in Heaven.* Beg. 11/25: *Planes, Trains and Automobiles.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Flowers in the Attic; Cinderella.* #2—*Fatal Beauty.*

501. BELLMORE—MOVIES—(783-7200). Through 11/24: *Dirty Dancing.* Beg. 11/25: *Suspect.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Dirty Dancing.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Sign O' the Times.* #4—*The Princess Bride.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Running Man.* #2—*Baby Boom; Cinderella.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #4—*Suspect.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Running Man.* #2—*Baby Boom.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men* *and a Baby.* #4—*Flowers in the Attic.* #5—*Fatal Attraction.* #6—Through 11/24: *Fatal Beauty.* Beg. 11/25: *Planes, Trains and Automobiles.* #7—*Suspect.* #8—*Nuts; Cinderella.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Cinderella; Suspect.* #2—*The Running Man.* #3—*Teen Wolf Too.*

507. HEWLETT—HEWLETT—(791-6768). *Cinderella.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Cinderella.* #2—*Hello Again.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 11/24: *Less Than Zero.* Beg. 11/25: *Flowers in the Attic.* #2—*Teen Wolf Too.* #3—*House of Games.* #4—*Fatal Attraction.* #5—*Date With an Angel.* #6—Through 11/24: *Weeds.* Beg. 11/25: *Planes, Trains and Automobiles.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—Through 11/24: *Sign O' the Times.* Beg. 11/25: *Flowers in the Attic.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Baby Boom.* #3—Through 11/24: *Flowers in the Attic.* Beg. 11/25: *Planes, Trains and Automobiles.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 11/24: *Made in Heaven.* Beg. 11/25: *The Princess Bride.* #2—*Dirty Dancing.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Suspect.* #2—*The Running Man.* #3—*Fatal Attraction.* #4—*Baby Boom; Cinderella.* #5—Through 11/24: *The Hidden.* Beg. 11/25: *Planes, Trains and Automobiles.* #6—Through 11/24: *Flowers in the Attic.* Beg. 11/25: *Three Men and a Baby.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 11/24: *Cinderella; Someone to Watch Over Me.* Beg. 11/25: *Baby Boom.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Running Man.* #2—*Suspect.* #3—*Teen Wolf Too.* #4—*The Princess Bride.*

515. MALVERNE—TWIN—(599-6966). #1—*Dirty Dancing.* #2—Through 11/24: *Someone to Watch Over Me.* Beg. 11/25: *The Princess Bride.*

516. MANHASSET—MANHASSET—(627-7887). #1—Through 11/24: *Fatal Attraction.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #3—Through 11/24: *Made in Heaven.* Beg. 11/25: *Fatal Attraction.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 11/24: *Cinderella.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*The Running Man.* #4—*Teen Wolf Too.* #5—*Date With an Angel.* #6—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #7—Through 11/24: *Flowers in the Attic.* Beg. 11/25: *Cinderella.* #8—*The Princess Bride.* #9—*Suspect.*

518. MASSAPEQUA—PEQUA—(799-6464). *Nuts.*

519. MERRICK—TWIN—(546-1270). #1—*Suspect.* #2—*Barfly.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Dirty Dancing.* #2—*Date With an Angel.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Date With an Angel.* #2—*Dirty Dancing.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Teen Wolf Too.* #2—*The Running Man.* #3—*Cinderella; Suspect.* #4—*Date With an Angel.* #5—*Baby Boom.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). Through 11/24: *Fatal Attraction.* Beg. 11/25: *Three Men and a Baby.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Nuts.* #2—Through 11/24: *Baby Boom.* Beg. 11/25: *Fatal Attraction.*

526. ROSLYN—ROSLYN—(621-8488). #1—*House of Games.* #2—*Barfly.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 11/24: *The Princess Bride.* Beg. 11/25: *Three Men and a Baby.* #2—*Suspect.* #3—*The Running Man.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Nuts.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Barfly.* #2—*Suspect.* #3—Through 11/24: *Less Than Zero.* Beg. 11/25: *The Princess Bride.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Date With an Angel.* #4—*Flowers in the Attic.* #5—*Sign O' the Times.* #6—*Cinderella.* Through 11/24: *Hiding Out.* Beg. 11/25: *Three Men and a Baby.* #7—*The Hidden.* #8—*Fatal Beauty.* #9—*Baby Boom.* #10—*Death Wish IV.* #11—*The Running Man.* #12—Through 11/24: *Hello Again.* Beg. 11/25: *Planes, Trains and Automobiles.* #13—Through 11/24: *Fatal Attraction.* Beg. 11/25: *Dirty Dancing.*

531. WANTAGH—WANTAGH—(781-6969). *Dirty Dancing.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Suspect.* #2—*Made in Heaven.* #3—*Teen Wolf Too.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #3—Through 11/24: *Weeds.* Beg. 11/25: *Planes, Trains and Automobiles.*

602. BAY SHORE—CINEMA—(665-1722). *The Running Man.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Nuts.* #2—*Flowers in the Attic.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Cinderella;* Through 11/24: *The Hidden.* Beg. 11/25: *Three Men and a Baby.* #2—*Hiding Out.* #3—*Nuts.* #4—*Hello Again.* #5—*The Running Man.* #6—Through 11/24: *Baby Boom.* Beg. 11/25: *Planes, Trains and Automobiles.* #7—*Dirty Dancing.* #8—*Teen Wolf Too.* #9—*Less Than Zero.* #10—*Fatal Attraction.* #11—*Flowers in the Attic.* #12—*Date With an Angel.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Flowers in the Attic.* #2—*Teen Wolf Too.* #3—*Date With an Angel.* #4—*Nuts.* #5—*The Princess Bride.* #6—*Baby Boom.* #7—Through 11/24: *Fatal Beauty.* Beg. 11/25: *Planes, Trains and Automobiles.* #8—*Less Than Zero.* #9—*Fatal Attraction.* #10—*The Running Man.* #11—*Hello Again; Dirty Dancing.* #12—Through 11/24: *Hiding Out.* Beg. 11/25: *Three Men and a Baby.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Suspect; Cinderella.* #2—*Sign O' the Times.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Fatal Attraction.* #4—*Cinderella.* #5—Through 11/24: *Hello Again. Three Men and a Baby.* #6—Through 11/24: *Date With an Angel.* Beg. 11/25: *Planes, Trains and Automobiles.* #7—*The Running Man.* #8—*Baby Boom.*

611. CORAM—PINE—(698-6442). #1—*Flowers in the Attic.* #2—*Teen Wolf Too.* #3—*The Running Man.* #4—*Cinderella; Someone to Watch Over Me.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Teen Wolf Too.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #3—*Cinderella.* #4—*Fatal Attraction.* #5—*The Running Man.*

613. ELWOOD—ELWOOD—(499-7800). #1—*My Life as a Dog.* #2—*Dark Eyes.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Fatal Attraction.* #2—*Flowers in the Attic.* #3—*Baby Boom.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Nuts..*

618. ISLIP—ISLIP—(581-5200). #1—Through 11/24: *The Princess Bride.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #3—*Cinderella; Fatal Attraction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Princess Bride.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 11/24: *Dirty Dancing.* Beg. 11/25: *Like Father Like Son.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Teen Wolf Too.* #2—*Cinderella; Fatal Attraction.* #3—*The Princess Bride.* #4—Through 11/24: *Suspect.* Beg. 11/25: *Dirty Dancing.* #5—*The Running Man.* #6—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.*

623. NORTHPORT—NORTHPORT—(261-8600). *Dirty Dancing.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—Through 11/24: *Made in Heaven.* Beg. 11/25: *Planes, Trains and Automobiles.* #3—*Barfly.* #4—*Teen Wolf Too.* #5—*Hello Again.* #6—*Flowers in the Attic.* #7—*Cinderella.* #8—*Fatal Attraction.* #9—*The Running Man.* #10—Through 11/24: *Suspect.* Beg. 11/25: *Three Men and a Baby.* #11—*Date With an Angel.* #12—*The Princess Bride.* #13—*Nuts.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Sign O' the Times.* #2—*Baby Boom.* #3—*Less Than Zero.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Dirty Dancing.* **WEST**—*Barfly; Hiding Out.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 11/24: *Dancers.* Beg. 11/25: *Matewan.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Running Man; Cinderella.* #2—*Teen Wolf Too.* #3—*Flowers in the Attic.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Teen Wolf Too.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Baby Boom.* #2—*Suspect.* #3—*The Princess Bride.* #4—Through 11/24: *Flowers in the Attic.* Beg. 11/25: *Planes, Trains and Automobiles.* #5—*Date With an Angel.*

635. STONY BROOK—LOEWS—(751-2300). #1—Through 11/24: *Suspect.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—*The Running Man.* #3—*Fatal Attraction; Cinderella.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Cinderella; Dirty Dancing.* #2—*Barfly.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—Through 11/24: *The Princess Bride.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—*Suspect.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Teen Wolf Too.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Barfly.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Flowers in the Attic.* #2—*Suspect.* #3—*Sign O' the Times.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Running Man.* #2—*Suspect.*

704. HARRISON—CINEMA—(835-5952). *The Running Man.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Flowers in the Attic.* #2—*Fatal Attraction.* #3—*Nuts.* #4—*Teen Wolf Too.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333): #1—*Fatal Attraction.* #2—Through 11/24: *Suspect.* Beg. 11/25: *Three Men and a Baby.* #3—Through 11/24: *Hiding Out.* Beg. 11/25: *Planes, Trains and Automobiles.* #4—*Cinderella; Hello Again.* #5—*The Running Man.* #6—*Hello Again.* #7—*Flowers in the Attic.* #8—*Nuts.* #9—*Date With an Angel.* #10—*Teen Wolf Too; Baby Boom.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Nuts.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Teen Wolf Too.* #2—*Cinderella.* #3—*Suspect.* #4—Through 11/24: *Made in Heaven.* Beg. 11/25: *Three Men and a Baby.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 11/24: *Less Than Zero.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—*Teen Wolf Too.* #3—*Cinderella.* #4—*Flowers in the Attic.* #5—*Fatal Attraction; Date With an Angel.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Running Man.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Flowers in the Attic.* #2—*Sign O' the Times.*

712. NEW ROCHELLE—TOWN—(632-9700). *The Running Man.*

713. OSSINING—ARCADIAN—(941-5200). #1—*The Princess Bride.* #2—*Suspect.* #3—*Death Wish IV; Baby Boom.*

714. PEEKSKILL—BEACH—(737-6262). #1—*The Princess Bride.* #2—*Teen Wolf Too.* #3—*Cinderella.* #4—*Date With an Angel.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Fatal Beauty.* #2—*Fatal Attraction.* #3—*Hello Again.* #4—*Dirty Dancing.*

716. PELHAM—PICTURE HOUSE—(738-3160). *House of Games; Cinderella.*

718. RYE—RYE RIDGE—(939-8177). #1—*Baby Boom.* #2—*Fatal Attraction.*

719. SCARSDALE—FINE ARTS—(723-6699). *Dark Eyes.*

720. SCARSDALE—PLAZA—(725-0078). *Dirty Dancing.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Dirty Dancing.* #2—*Cinderella; Made in Heaven.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Less Than Zero.* #2—*Hello Again.* #3—*Baby Boom.* #4—*The Running Man.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Nuts.* #2—*Date With an Angel.* #3—*Fatal Attraction.* #4—Through 11/24: *The Hidden.* Beg. 11/25: *Planes, Trains and Automobiles.* #5—*Cinderella; Barfly.* #6—*Teen Wolf Too.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Nuts.* #2—*Teen Wolf Too.* #3—*Date With an Angel.* #4—*Sign O' the Times.* #5—*Baby Boom.* #6—*Cinderella; Suspect.* #7—*The Running Man.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 11/24: *Barfly.* Beg. 11/25: *Baby Boom.* #2—Through 11/24: *Dirty Dancing.* Beg. 11/25: *The Princess Bride.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #2—*Flowers in the Attic.* #3—*Sign O' the Times.* #4—*Baby Boom; Cinderella.* #5—*The Running Man.*

755. NEW CITY—TOWN—(634-5100). #1—*Less Than Zero.* #2—*Baby Boom.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Nuts.*#2—*Teen Wolf Too.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Running Man.* #2—Through 11/24: *Date With an Angel.* Beg. 11/25: *Planes, Trains and Automobiles.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Teen Wolf Too.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Baby Boom.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Fatal Attraction.* #2—Through 11/24: *Barfly.* Beg. 11/25: *Planes, Trains and Automobiles.*

763. STONY POINT—9 W—(942-0303). *Made in Heaven.*

764. SUFFERN—LAFAYETTE—(357-6030). *Flowers in the Attic.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Cinderella.* #2—*Suspect.*

801. DANBURY—CINE—(743-2200). #1—*Nuts.* #2—Through 11/24: *Fatal Attraction.* Beg. 11/25: *Three Men and a Baby.* #3—Through 11/24: *Hiding Out.* Beg. 11/25: *Planes, Trains and Automobiles.*

802. DANBURY—CINEMA—(748-2923). #1—*Cinderella.* #2—*Date With an Angel.*

803. DANBURY—PALACE—(748-7496). #1—*The Running Man.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Fatal Attraction.* #3—*Teen Wolf Too.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Running Man.* #2—*Cinderella; Suspect.*

806. FAIRFIELD—COUNTY—(334-1411). *Hello Again.*

807. GREENWICH—CINEMA—(869-6030). #1—*House of Games.* #2—*Barfly.*

808. GREENWICH—PLAZA—(869-4030). #1—*Nuts.* #2—*Fatal Attraction.* #3—*Baby Boom.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Fatal Attraction.* #2—Through 11/24: *Suspect.* Beg. 11/25: *Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Teen Wolf Too.* #2—*The Running Man.*

811. NORWALK—NORWALK—(866-9202). *Hello Again.*

812. RIDGEFIELD—CINEMA—(438-3338). *Cinderella; Dirty Dancing.*

813. SOUTH NORWALK—SONO—(866-9202). Through 11/26: *28 Up.* 11/25-28: *I Was a Teenage Zombie.* 11/27-30: *I've Heard the Mermaids Singing.*

814. SPRINGDALE—STATE—(325-0250). *Dirty Dancing; Like Father Like Son.*

815. STAMFORD—AVON—(324-9205). #1—*The Running Man.* #2—*Teen Wolf Too.*

816. STAMFORD—CINEMA—(324-3100). #1—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #2—Through 11/24: *Less Than Zero.* Beg. 11/25: *Planes, Trains and Automobiles.* #3—*Date With an Angel.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Cinderella.* #2—*The Princess Bride.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 11/24: *Fatal Beauty.* Beg. 11/25: *Three Men and a Baby.* #2—*The Sicilian.* #3—*The Running Man.* #4—*Date With an Angel.* #5—*Cinderella.* #6—*Teen Wolf Too.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Nuts.* #2—Through 11/24: *Hiding Out.* Beg. 11/25: *Planes, Trains and Automobiles.* #3—*Fatal Attraction.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Nuts.* #2—*Barfly.* #3—(227-9619). *Less Than Zero.* #4—(226-6666). *Baby Boom.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *Cinderella; Suspect.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Running Man.* #2—*Fatal Attraction.* #3—*Teen Wolf Too; Cinderella.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Dirty Dancing.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—*The Running Man.* #2—*Teen Wolf Too.* #3—*Fatal Beauty.* #4—*Sign O' the Times.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #2—*Dirty Dancing.* #3—*Suspect.* #4—*Flowers in the Attic.* #5—*Fatal Beauty.* #6—*Date With an Angel.* #7—*Cinderella.* #8—*Less Than Zero.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Hello Again.* #2—*Fatal Attraction.* #3—*The Running Man.* #4—Through 11/24: *Suspect.* Beg. 11/25: *Planes, Trains and Automobiles.* #5—Through 11/24: *Fatal Beauty; The Hidden.* Beg. 11/25: *Three Men and a Baby.* #6—*Flowers in the Attic.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Teen Wolf Too; Death Wish IV.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Running Man.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Sign O' the Times.* #2—*Teen Wolf Too.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Running Man.*

914. LIVINGSTON—COLONY—(992-0800). Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). Through 11/24: *Dirty Dancing.* Beg. 11/25: *Planes, Trains and Automobiles.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Flowers in the Attic.* #2—*Baby Boom.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Barfly.* #2—*Baby Boom.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Date With an Angel.* #2—*Fatal Beauty.* #3—*Flowers in the Attic.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Hello Again.* #2—*Dirty Dancing.* #3—*Baby Boom.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—*Teen Wolf Too.* #3—*Less Than Zero.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Suspect.* #2—*Fatal Attraction.* #3—*Nuts.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Cinderella.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Flowers in the Attic.* #2—*Baby Boom.*

932. ELIZABETH—ELMORA—(352-3483). *Teen Wolf Too.*

933. LINDEN—QUAD—(925-9787). #1—*Suspect.* #2—*The Running Man.* #3—*Hello Again.* #4—*Flowers in the Attic; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Barfly.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—Through 11/24: *Hello Again.* Beg. 11/25: *Planes, Trains and Automobiles.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Suspect.* #2—*The Running Man.* #3—*Dirty Dancing.*

938. WESTFIELD—TWIN—(654-4720). #1—*Cinderella.* #2—Through 11/24: *Hiding Out.* Beg. 11/25: *Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #2—*Cinderella.*

951. CLOSTER—CLOSTER—(768-8800). Through 11/24: *Fatal Attraction.* Beg. 11/25: *Planes, Trains and Automobiles.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Flowers in the Attic; Cinderella.* #2—Through 11/24: *Baby Boom.* Beg. 11/25: *Planes, Trains and Automobiles.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #4—*Suspect.*

953. EMERSON—TOWN—(261-1000). #1—*The Running Man.* #2—Through 11/24: *Flowers in the Attic.* Beg. 11/25: *Fatal Attraction.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 11/24: *No Way Out.* Beg. 11/25: *Stakeout.* #2—Through 11/24: *Someone to Watch Over Me.* Beg. 11/25: *Made in Heaven.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Fatal Attraction.* #2—*The Hidden.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Nuts.* #2—*Teen Wolf Too.*

958. OAKLAND—TWIN—(337-4478). #1—*The Running Man.* #2—*Teen Wolf Too.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

961. PARAMUS—BERGEN MALL—(845-4449). *Dark Eyes; Cinderella.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Nuts.* #2—Through 11/24: *The Hidden.* Beg. 11/25: *Three Men and a Baby.* #3—Through 11/24: *Baby Boom.* Beg. 11/25: *Planes, Trains and Automobiles.* #4—*Flowers in the Attic.* #5—*Suspect.* #6—*The Running Man.* #7—*Fatal Attraction.* #8—*Barfly.* #9—*The Princess Bride.* #10—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Teen Wolf Too.* #2—*Date With an Angel.* #3—*Sign O' the Times.*

964. RAMSEY—CINEMA—(825-2090). *Cinderella; Baby Boom.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Suspect.*

967. RIDGEWOOD—WARNER—(444-1234). #1—Through 11/24: *Hello Again.* Beg. 11/25: *Planes, Trains and Automobiles.* #2—*Fatal Attraction.* #3—*Dirty Dancing.* #4—Through 11/24: *Less Than Zero.* Beg. 11/25: *Three Men and a Baby.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Teen Wolf Too.* #2—*Suspect; Cinderella.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cinderella; Dirty Dancing.* #2—*Date With an Angel.* #3—*Sign O' the Times; Jean de Florette.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Barfly.* #2—*Baby Boom.* #3—*Suspect.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Teen Wolf Too.* #2—*Cinderella.* #3—Through 11/24: *Hello Again.* Beg. 11/25: *Three Men and a Baby.* #4—*Dirty Dancing.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE	
G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

★ **ANNA**—(1 hr. 40 min.; 1987) The veteran actress Sally Kirkland has a triumph in this engaging New York independent film. She is Anna, a former Czech film star who lives in painful exile in New York, hanging on to the edges of the theatrical scene. The tall, blonde, and very skinny Kirkland may not look Czech, but that hardly matters—she creates a sense of deepdown Europeanness, estrangement as a state of mind. And underneath all the suffering, there's a kind of giddiness that's very appealing. Wearing a black peasant cloak, young Krystyna (Paulina Porizkova) shows up from Czechoslovakia and throws herself on Anna's charity. Born around 1968, the time of the revolt, she has no historical memory, and when she gets to America she steals elements from Anna's heroic past and simply passes them off as her own and becomes a media star. The movie becomes a kind of small-scale *All About Eve*. Director Yurek Bogayevicz, himself a Polish emigré, lays on the scenes of Anna's humiliation perhaps a little heavily, but he has a feeling for the absurdities of the New York theater scene and bitterness of exile. A modest, entertaining movie. With Robert Fields, Ruth Maleczech, and Stefan Schnabel. Written by Agnieszka Holland. PG-13. **63**

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Meyers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. She's a great clotheshorse. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **24, 42, 110, 112, 200, 202, 210, 213, 217, 219, 307, 311, 317, 400, 406, 504, 505, 510, 512, 513, 523, 525, 530, 606, 608, 610, 616, 626, 634, 706, 713, 718, 722, 724, 725, 753, 755, 761, 808, 820, 916, 917, 919, 931, 952, 962, 964, 970**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized, remarkably straightforward Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. There isn't much of a story, but the movie is filled with affection for a comically sordid milieu. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10, 37, 54, 83, 87, 200, 203, 220, 221, 313, 308, 519, 526, 529, 625, 627, 636, 700, 723, 725, 762, 807, 820, 917, 935, 962, 970**

CROSS MY HEART—(1 hr. 40 min.; 1987) A comic odyssey of American dating mores, with an in-depth exploration of a critical third date. With Martin Short and Annette O'Toole. Screenplay by Armyan Bernstein and Gail Parent. Dir. Bernstein. R. **20, 52**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament—the ability to argue with the enemy, even contradict him, without insulting his self-esteem. When Biko dies (murdered by the security police) halfway through the film, Attenborough, as if to prevent the audience from falling into despair, shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley, from two books by Woods, *Biko* and *Asking for Trouble*. Shot in Zimbabwe. (11/16/87) PG. **41, 62, 85**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **11, 81, 206, 223, 613, 719, 961**

DATE WITH AN ANGEL—(1 hr. 45 min.; 1987) A beautiful angel mysteriously appears in a young man's swimming pool one morning, complicating his already complicated love life. With Phoebe Cates, Michael Knight, and Emmanuelle Béart. Written and directed by Tom McLaughlin. PG. **7, 33, 48, 101, 210, 220, 223, 304, 313, 319, 509, 517, 520, 521, 523, 530, 606, 608, 610, 625, 634, 706, 709, 714, 723, 724, 759, 802, 816, 818, 903, 918, 963, 969**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein. PG-13. **47, 112, 200, 221, 223, 310, 501, 502, 511, 515, 520, 521, 530, 531, 606, 608, 620, 621, 623, 625, 627, 636, 715, 720, 721, 725, 812, 814, 901, 903, 915, 919, 937, 959, 967, 969, 971**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 108, 112, 206, 210, 212, 215, 217, 219, 220, 222, 300, 302, 305, 314, 315, 317, 401, 406, 505, 509, 512, 516, 516, 517, 524, 525, 530, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 705, 706, 709, 715, 718, 723, 757, 762, 801, 803, 808, 809, 819, 821, 900, 901, 904, 920, 921, 936, 951, 953, 955, 962, 967**

FATAL BEAUTY—(1 hr. 43 min.; 1987) Whoopi Goldberg stars as a street-smart cop who prefers forceful words to deadly force, but uses both to get quantities of tainted cocaine off the streets. With Sam Elliott and Rubén Blades. Screenplay by Hilary Henkin and Dean Riesner. Dir. Tom Holland. R. **32, 33, 67, 90, 100, 102, 108, 109, 112, 214, 216, 222, 300, 303, 306, 312, 500, 505, 530, 608, 715, 818, 902, 903, 904, 913, 918**

FLOWERS IN THE ATTIC—(1 hr. 35 min.; 1987) From the V. C. Andrews best-selling novel, this story deals with a woman who locks her children in the attic in order to remain in her father's will. With Louise Fletcher, Victoria Tennant, and Kristy Swanson. Written and directed by Jeffrey Bloom. PG-13. **3, 22, 31, 88, 90, 92, 100, 101, 103, 108, 112, 200, 207, 208, 214, 216, 217, 220, 222, 304, 305, 316, 321, 400, 406, 500, 505, 509, 510, 510, 512, 517, 530, 603, 606, 608, 611, 616, 625, 631, 634, 702, 705, 706, 709, 711, 753, 764, 903, 904, 913, 916, 918, 933, 952, 953, 962**

THE FUNERAL—(2 hr. 4 min.; 1987) A black comedy about the chaos that unfolds when a modern show business family is obliged to hold a traditional Buddhist funeral for the family patriarch—a lecherous brothel owner. With Nobuko Miyamoto and Tsutomu Yamazaki. Written and directed by Juzo Itami. **82**

GABY—(1 hr. 54 min.; 1987) The life story of Gabriela Brimmer, a woman living in Mexico who overcame her severe physical disabilities to become a writer and poet. With Liv Ullmann, Norma Aleandro, and Robert Loggia. Written by Martin Salinas and Michael James Love. Dir. Luis Mandoki. R. **46**

THE GLASS MENAGERIE—(2 hr. 14 min.; 1987) Paul Newman's production of Tennessee Williams's beautiful early play *The Glass Menagerie* is a little grim and monotonous (the brown wallpaper alone is enough to induce claustrophobia), and although monotony cannot be justified, a stifling sense of life's diminishing possibilities is certainly part of the play's meaning. Newman has made the actors seem members of an excruciatingly tight-knit family. John Malkovich, as Tom, the Williams autobiographical figure, is slightly fey, and wicked in his bruising arguments with his mother, Amanda—he enjoys tormenting her. This is Malkovich's most acid work in movies so far, but Joanne Woodward is too perky for the great role of Amanda Wingfield, the egotistical southern belle in decline; Karen Allen doesn't do much with Tom's morbidly shy, doomed sister, Laura; and James Naughton, though likable, is a bit too self-confidently smooth as the well-meaning but ultimately betraying gentleman caller. In all, an honorably serious, half-inspired production. (11/2/87) PG. **43**

HELLO AGAIN—(1 hr. 36 min.; 1987) Brought back from the great beyond by a magical spell, Shelley Long decides to add some supernatural sizzle to her second go-around in life. With Corbin Bernsen, Judith Ivey, and Gabriel Byrne. Written by Susan Isaacs. Dir. Frank Perry. PG. **20, 44, 101, 106, 112, 200, 214, 215, 219, 302, 304, 309, 313, 406, 504, 505, 508, 510, 516, 517, 530, 601, 606, 608, 610, 612, 618, 621, 625, 700, 706, 706, 715, 722, 753, 803, 806, 811, 816, 903, 904, 914, 917, 919, 933, 936, 950, 952, 962, 967, 971**

THE HIDDEN—(1 hr. 38 min.; 1987) A Los Angeles police detective is faced with the toughest case of his career when law-abiding citizens start turning into ruthless killers. With Michael Nouri and Kyle Maclachlan. Screenplay by Bob Hunt. Dir. Jack Sholder. R. **6, 34, 35, 90, 112, 214, 216, 305, 313, 315, 512, 530, 606, 723, 904, 955, 960, 962**

HIDING OUT—(1 hr. 38 min.; 1987) When a young Boston stockbroker witnesses a mob killing, he seeks refuge in suburban Delaware and goes undercover as a high school punk. With Jon Cryer, Gretchen Cryer, and Keith Coogan. Written by Joe Menosky and Jeff Rothberg. Dir. Bob Giraldi. PG-13. **33, 200, 530, 606, 608, 627, 706, 801, 819, 938**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents and two sisters in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins—a whole culture shrugs off its dowdy habits. The picture is probably as good—as rich, as varied, as funny—as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents, a wartime adventure, or anything else. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **53, 89**

HOUSE OF GAMES—(1 hr. 42 min.; 1987) David Mamet's first time out as director of his own material (in the movies) turns out to be both fascinating and inept. Mamet's wife, Lindsay Crouse, stars as an uptight psychiatrist who tries to help a client and becomes involved with some companiable con men. When the hustlers try to take *her* money, she discovers that she loves the feeling of danger that envelops her; she wants more of it, and falls in love with the saturnine, dominating leader of the group (Joe Mantegna). Mamet, of course, is running a con job on the moviegoer; part of the fun of the picture is trying to figure out what is really happening and what is a fake. The movie has intellectual pleasures unknown in other thrillers, but it has been directed with bizarre stiffness. Mamet poses his actors against all-white or black backgrounds and gets them to read their lines in zomboid elocutionary style. It doesn't seem possible that so solemn and ritualistic a picture can really be about the joys of larceny. The anonymous city that provides the backgrounds is Seattle. (10/19/87) R. **5, 51, 85, 509, 526, 716, 807**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 969**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **83**

THE LAST EMPEROR—(2 hrs. 45 min.; 1987) Reviewed in this issue. PG-13. **55**

LESS THAN ZERO—(1 hr. 36 min.; 1987) Bret Easton Ellis's affectless little 1985 novel about super-rich Beverly Hills teenagers has been turned into a heartfelt but conventional film about friendship, loyalty, and love. The book's tone of studied languor and casual decadence has been betrayed, which is just as well, since few of us would have had the patience to watch scene after scene of beautiful young morons staring dully into swimming pools or drifting through orgies. The children self-importantly run in and out of their clubs and do enough cocaine to make a line, either straight or zigzaggy, from Los Angeles to San Jose. Yet amid the trivial narcissism there's one thing that's great—Robert Downey Jr.'s performance as the doomed Julian, an exuberant kid who freebases cocaine until he turns purple. Downey is so high-spirited that you can't take in, at first, that he's really in trouble; he doesn't seem like a boy who needs drugs to get high. When he falls apart, the picture becomes unexpectedly powerful. As for the rest, the swank junior decadence has an anthropological curiosity, like a visit to Aborigines' huts in the outback. With Andrew McCarthy as the straight-arrow Clay and Jami Gertz, uncontrollably nervous, as hapless Blair. Harley Peyton did the adaptation. Marek Kanievska directed. (11/23/87) R. **7, 33, 60, 89, 112, 218, 219, 306, 312, 313, 406, 509, 529, 606, 608, 626, 709, 722, 755, 816, 820, 903, 920, 967**

LOYALTIES—(1 hr. 38 min.; 1987) A proper English doctor uproots his family to move to the Canadian outback where his wife develops a strong friendship with the poor native woman who comes to work for the family. With Kenneth Welsh, Susan Wooldridge. Written by Sharon Riis, Dir. Anne Wheeler. R. **11**

MADE IN HEAVEN—(1 hr. 42 min.; 1987) As angels living in heaven, Timothy Hutton and Kelly McGillis become engaged, but when McGillis is sent down to earth to be born, Hutton follows her to search for his soulmate. With Amanda Plummer, Mare Winningham, and Maureen Stapleton. Screenplay by Bruce A. Evans and Raynold Gideon. Dir. Alan Rudolph. PG-13. **20, 33, 52, 87, 219, 302, 406, 511, 516, 600, 625, 708, 721, 763, 954**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*, a sprite of nature. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be, with an amazing number of plot developments propelled by people spying on one another or listening to one another's conversations. Everything is about twice as long as it needs to be, and the revelations at the end which enclose the plot in a fake "classical" circle of fate feels forced. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—to just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11, 630**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **50**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 533, 613**

NUTS—(1 hr. 58 min.; 1987) Reviewed in this issue. R. **5, 33, 53, 66, 85, 85, 112, 210, 213, 218, 219, 301, 310, 316, 318, 406, 503, 505, 518, 525, 528, 530, 603, 606, 608, 610, 617, 625, 705, 706, 707, 723, 724, 752, 756, 801, 808, 819, 820, 921, 956, 962**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin plays an advertising executive trying to get home for Thanksgiving, and John Candy plays the uncouth shower curtain ring salesman who comes up with crazy schemes for alternative transportation when their flight is delayed because of bad weather. Written and directed by John Hughes. R. **24, 32, 60, 67, 85, 101, 102, 108, 112, 210, 215, 216, 217, 219, 220, 300, 305, 306, 314, 317, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 618, 625, 634, 635, 637, 706, 709, 723, 759, 762, 801, 816, 819, 904, 915, 936, 951, 952, 962, 967**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 61, 84, 213, 221, 304, 308, 503, 511, 514, 601, 517, 527, 529, 608, 618, 619, 621, 625, 634, 637, 713, 714, 725, 817, 962**

THE RUNNING MAN—(1 hr. 41 min.; 1987) Set in the 21st century when the media and government have merged to form the Network, a cop, framed by the corrupt government, is forced to compete in a gladiator-like public gameshow. With Arnold Schwarzenegger, Maria Conchita Alonso, and Richard Dawson. Screenplay by Steven de Sousa. Dir. Paul Michael Glaser. R. **24, 36, 62, 67, 85, 90, 92, 100, 103, 104, 106, 107, 108, 109, 112, 200, 204, 207, 208, 212, 213, 216, 218, 219, 220, 222, 300, 301, 312, 316, 318, 319, 322, 402, 406, 504, 505, 506, 512, 514, 517, 523, 527, 530, 602, 606, 608, 610, 611, 612, 621, 625, 631, 635, 703, 704, 706, 710, 712, 722, 724, 753, 759, 803, 805, 810, 815, 818, 900, 902, 904, 910, 912, 933, 937, 953, 958, 962**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. There are more characters—many more—and a whirling sense of life as a non-stop wild party, in which people say vile things to one another but connect with strangers from all levels of society. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

THE SICILIAN—(1 hr. 55 min.; 1987) The story of Salvatore Giuliano, the Sicilian bandit leader who took on the Church, the State, and the Mafia in an attempt to lead Sicily to secede from Italy. With Christopher Lambert, Terence Stamp, and Barbara Sukowa. Screenplay by Steve Shagan, based on the Mario Puzo novel. Dir. Michael Cimino. R. **31, 818**

SIESTA—(1 hr. 37 min.; 1987) When a stuntwoman is faced with the most dangerous stunt of her career, she runs away to Spain to find the man she loves, but is thrust into a hallucinatory journey of self-revelation. With Ellen Barkin, Julian Sands, and Jodie Foster. Written by Patricia Louisianna Knop. Dir. Mary Lambert. R. **84**

SIGN O' THE TIMES—(1 hr. 30 min.; 1987) The concert film of Prince's European summer tour. With performances by Sheila E., Sheena Easton, and Cat Glover. Written and directed by Prince. PG-13. **10, 25, 30, 90, 109, 111, 112, 207, 209, 300, 306, 312, 314, 404, 503, 510, 530, 609, 626, 702, 711, 724, 753, 902, 911, 963, 969**

SOMEONE TO WATCH OVER ME—(1 hr. 46 min.; 1987) Mimi Rogers is the best thing in this stupid thriller about a New York cop (Tom Berenger) torn between his terrific working-class wife (Lorraine Bracco) in Queens and the beautiful, fragile East Side heiress (Rogers) he's been assigned to protect. Tom Berenger looks good, but he's playing a character without brains, a police detective who waits passively for the enemy—a vicious mafioso terrorizing Rogers—to make his next move. But Rogers has the Fifth Avenue manner down pat—the way of speaking without quite opening her mouth, the arrogance covering loneliness and need. Director Ridley Scott holds back on the erotic tension between Berenger and Rogers, losing himself instead in décor and visual clutter. (11/2/87) R. **37, 304, 513, 601, 611, 954**

★ **SUSPECT**—(1 hr. 22 min.; 1987) A very businesslike and appealing Cher as a Washington public defender who takes on the case of a hulking, silent Vietnam vet accused of murder; Dennis Quaid, in his most self-assured performance yet, as a juror who improperly helps her defend the client; John Mahoney as an irascible judge. Peter Yates's thriller, from a screenplay by Eric Roth, may not be very plausible, but it's consistently entertaining—filled with insinuating inside-Washington talk. Yates uses dark shadows and a battery of standard directorial tricks to keep us in a nervous state, but he's so eager to crank the thrill machine that he makes some rather defenseless people—homeless rummies—look infinitely dangerous. (11/2/87) R. **7, 33, 60, 85, 110, 200, 203, 219, 304, 307, 309, 401, 406, 501, 504, 505, 506, 512, 514, 517, 519, 523, 527, 529, 600, 609, 621, 625, 634, 635, 637, 702, 703, 706, 708, 713, 724, 800, 805, 809, 822, 903, 904, 921, 933, 937, 952, 962, 966, 968, 970**

TEEN WOLF TOO—(1 hr. 35 min.; 1987) The cousin of the original *Teen Wolf* deals with the problems of the first week of college, complicated, of course, by his hairy secret personality. With Jason Bateman and Kim Darby. Screenplay by R. Timothy Kring. Dir. Christopher Leitch. PG. **36, 65, 90, 106, 109, 111, 112, 204, 207, 209, 210, 218, 219, 220, 222, 300, 302, 304, 309, 315, 321, 404, 406, 503, 506, 509, 514, 517, 523, 530, 600, 606, 608, 610, 611, 612, 621, 625, 631, 633, 638, 705, 706, 708, 709, 714, 723, 724, 756, 760, 803, 810, 813, 815, 818, 900, 902, 906, 911, 920, 932, 956, 958, 963, 968, 971**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Three handsome and successful New York career men have their bachelor lifestyles interrupted when a baby is left on the doorstep of the penthouse they share. With Ted Danson, Tom Selleck, and Steve Guttenberg. Screenplay by James Orr and Jim Cruickshank. Dir. Leonard Nimoy. PG. **20, 22, 34, 52, 52, 84, 89, 101, 106, 110, 112, 200, 202, 204, 214, 219, 220, 300, 302, 304, 307, 309, 313, 406, 504, 505, 512, 516, 517, 524, 527, 530, 601, 606, 608, 610, 612, 618, 621, 625, 700, 706, 708, 753, 801, 809, 816, 818, 903, 904, 914, 917, 938, 950, 952, 962, 962, 967, 971**

THE WANNSEE CONFERENCE—(1 hr. 25 min.; 1987) In German, Eng. subtitles. A chilling dramatization of the January 20, 1942, meeting in which leaders of the SS and Gestapo discussed The Final Solution. With Robert Artzhorn, Friedrich Beckhaus, and Gerd Bockmann. Screenplay by Paul Mommertz. Directed by Heinz Schirk. **45**

THE WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **55**

REVIVALS

THE ASPHALT JUNGLE—(1 hr. 52 min.; 1950) A minor masterpiece of mood and suspense, ironic and realistic, about jewel thieves being tracked down following an elaborately schemed heist. With Sterling Hayden, Sam Jaffe, Louis Calhern, Jean Hagen, Marilyn Monroe, and Marc Lawrence. Dir. John Huston. **2**

BREAKFAST AT TIFFANY'S—(1 hr. 55 min.; 1961) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **9**

CAMILLE (1936)—(1 hr. 48 min.) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress that she can even make us believe she would die of love for Robert Taylor. Standard M-G-M script and supporting players. Dir. George Cukor. **8**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **20, 36, 40, 42, 66, 87, 100, 103, 106, 109, 111, 112, 200, 204, 206, 212, 214, 214, 219, 223, 300, 304, 306, 312, 313, 318, 321, 400, 406, 500, 504, 505, 506, 507, 508, 512, 513, 517, 517, 523, 530, 606, 609, 610, 611, 612, 618, 621, 625, 631, 635, 636, 706, 708, 709, 714, 716, 721, 723, 724, 753, 800, 802, 805, 812, 817, 818, 822, 900, 903, 930, 933, 938, 950, 952, 961, 964, 968, 969, 971**

8½—(2 hr. 20 min.; 1963) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **1**

THE 400 BLOWS—(1 hr. 29 min.; 1959) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois meanspiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **9**

THE GRACIE ALLEN MURDER CASE—(1 hr. 15 min.; 1939) Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren William, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. **8**

IT'S A WONDERFUL LIFE—(2 hr. 10 min.; 1946) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless and then, with the help of an angel, sees what his hometown would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **2, 8**

JULES AND JIM—(1 hr. 44 min.; 1962) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. **9**

MY NIGHT AT MAUD'S—(1 hr. 45 min.; 1969) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Françoise Fabian). Miraculously, the movie is witty rather than priggish. **1**

ORPHEUS—(1 hr. 26 min.; 1949) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casarès. **8**

QUERELLE—(2 hr.; 1983) Rainer Werner Fassbinder's last film, an adaptation of Jean Genet's novel, *Querelle de Brest,* is an unbearably pretentious fiasco. Querelle (Brad Davis) is a beautiful young sailor whom everyone adores and lusts after, an emanation of pure evil who commits murder and betrays his lovers. Davis's short, conventionally muscular body and empty, all-American face bring the lurid fantasies down with a thud, and Fassbinder's insistently stylized treatment lacks the charge, terror and ecstasy that makes Genet's writing so voluptuous. With Jeanne Moreau and Franco Nero. **9**

THE TESTAMENT OF ORPHEUS—(1 hr. 23 min.; 1960) In French, Eng. subtitles. An imaginative but haphazard poetic film fantasy by Jean Cocteau (who also starred), composed of a series of disconnected surrealistic anecdotes. **8**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $2 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Tuesday, November 25

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Previews start 11/24 prior to a 12/3 opening, and it's all over after 1/3/88. Tue. through Thur. at 8, Sun. at 7:30, $15 to $33; Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 to $29.50; and all performances from 12/26 to 1/3, $15 and $33. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, book by Timothy Crouse and John Weidman; original book by Guy Bolton, P.G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE—In Hugh Whitemore's play Derek Jacobi stars as the British mathematician credited as being the person responsible for breaking the German *Enigma* code; directed by Clifford Williams. With Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andreas Manolikakis, Richard Clarke, Colin Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. & Sat. at 8, $30 to $40. **Neil Simon Theater,** 250 W. 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Stanja Lowe, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Joanne Camp, and Angela Goethals; opened 3/4/87. Tue. through Fri. at 8, Wed. and Sat. at 2, Sun. at 3, $30, Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hrs. 20 mins. All major credit cards. **IRLS**

DON'T GET GOD STARTED—A gospel musical, written and directed by Ron Milner, with Be Be Winans, Vanessa Bell Armstrong, Chip Fields, Marvin Wright-Bey, Conni Marie Brazelton, Ernie Banks, Marilyn Coleman, Giancarlo Esposito. Tues. at 8, $25; Wed. and Thur. at 8, Sat. at 2, Sun. at 7:30, $25 and $35; Fri. and Sat. at 8, Sun. at 3, $30 and $40. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45; through 11/29. **Ambassador Theater,** 215 West 49th Street (239-6200). 2 hrs. 35 mins. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Cheryl Giannini, GJosh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 15 mins. All major credit cards.● ● **IRLS**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hrs. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. Credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean

Valjean; with Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/30, Gary Morris takes over the Wilkinson role. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Peter Mac Nicol are now the stars of the late Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. All major credit cards. ● ● **IRLS**

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout. With Jennie Ventriss, Pat McNamara, Daniel M. Sillmun, and Melinda Mullins. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hrs. 20 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 through $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. **IRLS**

TEDDY AND ALICE—Len Cariou and Nancy Hume star in a musical (and it's the first musical you come out of *marching* the tunes) focusing on Theodore Roosevelt's turbulent first term in office, and on his relationship with his daughter. Book by Jerome Alden, music from the works of John Philip Sousa, plus original music by Richard Kapp, lyrics by Hal Hackaday. Also featured in the cast are Ron Raines and Beth Fowler; directed by John Driver; choreography by Donald Saddler. Tues. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $27.50 to $37.50. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hrs. 30 mins. All major credit cards. **IRLS**

OFF BROADWAY

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae,** 25 E. 4th St. (673-4382).

THE BOYS NEXT DOOR—Tom Griffin's play deals with conflicts among four mentally disabled men who share an apartment as part of a hospital's out-patient experiment; directed by Josephine R. Abady. With Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (no Tuesday performances), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

THE CHOSEN—George Hearn and Ron Holgate star in a musical with book by Chaim Potok, based on his novel of the same name; the music is by Philip Springer and the lyrics by Mitchell Bernard; directed by Carmen Capalbo; choreography by Richard Levi. Featured in the cast are Rob Morrow, Richard Cray, Lynette Perry, Daniel Marcus, Mimi Turque, Michael Ingram, Eugene Troobnick, Caryn Kaplan, Patricia Ben Peterson, Tia Reibling. Tues.–Sat. at 8, Wednesday at 3, Sunday at 1 and 5:30; $27.50 to $35. **Second Avenue Theater,** 189 Second Avenue (674-1460).

CIRCUMSTANCES—Louis Mustillo's one-man play in which he portrays eight disparate characters, from a Vietnam veteran to a nervous teenager; directed by Janis Powell. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $14 and $16. **Susan Bloch Theater,** 307 West 26th Street (691-7641).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the excellent (and original) cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLORA, THE RED MENACE—A reconceived, rewritten, and rejuvenated version of the 1965 musical, with new book by David Thompson, music and lyrics by John Kander and Fred Ebb; directed by Scott Ellis. It tells of a fashion illustrator, determined to change the world, who falls in love with an artist who introduces her to the emerging Communist Party. Featured in the cast are Veanne Cox, Peter Frechette, Lyn Greene, Dirk Lumbard, Maggie Gorell, Eddie Corbich, David Ossian, and B. J. Jefferson. Call theater for specifics. **The Vineyard,** 309 East 26th Street (683-0696).

FORTUNE AND MEN'S EYES—A revival of John Herbert's acclaimed prison drama celebrates its 20th anniversary production. It deals with sexual manipulation and institutional brutality in the nation's prisons. Featured in the cast are Thom Politico, Darren Ashley Home, Will Scheffer, Drew Murphy, and Edward Ormond. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $12.50. **Actor's Playhouse,** 100 Seventh Avenue South (691-6226).

HALL OF NORTH AMERICAN FORESTS—Three hitherto unperformed one-act plays by Lanford Wilson: *The Bottle Harp*, about a writer from Omaha who comes to Manhattan to visit his sister; *Say De Kooning,* about three gay friends sharing a summer house in the Hamptons, and *A Betrothal,* billed as a horticultural comedy; directed by William Lucas Walker, Max Jaffae, and Claris Nelson. With Kevin Cristaldi, Beth Koules, Susanna Banks, Mimi Bensinger, Maggie Burke, and Tom Celli. Thur. through Sun. at 8; $8. **Sanford Meisner,** 164 11th Ave. (864-3452).

HOUSE ARREST—Bill Bozzone's suspense play about a woman who literally holds her terrified husband and son hostage in their home; directed by Risa Bramon. With Ann Talman, Dominic Chianese, Suzanne Shepherd, Matthew Cowles, Patrick John Hurley, Crystal Field, Brian Tarantina. Tues. through Sat. at 8, Sun. at 3; $14 and $16; through 11/29. **Ensemble Studio,** 549 W. 52nd St. (247-3405).

JACQUES BREL BLUES—Musical with songs by Jacques Brel (as you might have guessed), book by Andre Ernotte and Elliot Tiber, English lyrics by Micki Grant. Featured in the cast are Susan Terry, Bob Morrisey, and Clent Bowers. Wed. through Sun. at 8, Sat. at 2, Sun. at 3; $8; through 12/6. **Harold Clurman Theater,** 412 West 42nd Street (594-2826).

JULIE WILSON: FROM WEILL TO SONDHEIM—Julie is accompanied by pianist William Roy, and her concert features the music of our great composers. Mon. and Wed. through Sat. at 8, Wed. at 2, Sun. at 3 and 7; $20; through 11/29. **Kaufman Theater**, 534 West 42nd Street (279-4200).

LAUGHING WILD—Christopher Durang's play ranges over a multitude of subjects, and stars the author and E. Katherine Kerr in alternate monologues, both performing brilliantly under Ron Logomarsino's able direction. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $22 and $24; through 11/29. **Playwrights Horizons Theater**, 416 West 42nd Street (564-1235).

THE LEGACY—Gordon Nelson's graphic account of the history of gospel music; directed by Elmo Terry Morgan. You might very well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

THE NO FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Wed. and Thur. at 8, Fri. at 8 and 10:30, Sat. at 7 and 10, Sun. at 3 and 7:30; $25; from 11/25. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

MADEMOISELLE COLOMBE—A musical based on the play by Jean Anouilh, telling of a young woman drawn into the glamorous world of her mother-in-law, a star of the Paris operetta world; music by Michael Valenti, lyrics by Edwin Dulchin. Tammy Grimes, Victoria Brasser, Keith and Buterbaugh are the stars. Tues. through Sat. at 8, Sun. at 3; $22.50 to $27.50; through 12/20. **Theater Off Park,** 224 Waverly Place (564-8038).

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. Through 1/3 (part of NEXT WAVE Festival). A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE MILK TRAIN DOESN'T STOP HERE ANY MORE—Elizabeth Ashley, Stephen McHattie, Amanda Plummer, Marian Seldes, Ava Haddad, and Luis Ramos are the star performers in an anniversary production of Tennessee Williams's play; Kevin Conway is the director. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. **WPA Theater,** 519 West 23rd Street (206-0523).

MOMS—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●

OF MICE AND MEN—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the production are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; through 12/6. **Roundabout Theater,** 100 East 17th Street (420-1883).

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8; Fri. at 8 and 10:30; Sat. at 7 and 10; Sun. at 3; $18 to $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

OLD BUSINESS—Joe Cacaci is the author of this comedy about a real estate magnate resisting early retirement and the son who is to inherit his business; with Joe

Silver and Michael Wikes. It takes place almost entirely on the telephone; and the writer has directed his play with considerable ingenuity and verve. Tues. through Sun. at 8, Sat. and Sun. at 3; $25 and $20. **Public/Shiva,** 425 Lafayette Street (598-7150).

ON SECOND AVENUE—A Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 and $23.50. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

PERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are the author, Cathy Russell, Perry Pirkkanen, John Henry Sellars, and Michael Wilding. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $25. **47th Street Theater,** 305 West 47th Street (265-0794).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

LA PUTA VIDA TRILOGY—*(This Bitch of a Life),* Reinaldo Povod's one-act plays dealing with people living in a ghetto and their mostly futile attempts to get out; directed by Bill Hart. Featured in the cast are Rosana DeSoto, John Turturro, Michael Carmine, Rafael Baez, Miguel Correa, Michael Smith Guess, and John Leguizamo. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 and $25. **Public/LuEsther Theater,** 425 Lafayette Street (598-7150).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50. **St. Peter's Church Theater** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play, with music by Leon Kobrin, about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, I. W. Firestone, Leon Liebgold, and Diana Cypkin. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231). Simultaneous English translation via **IRLS**

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $15. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

SCOONCAT—Eve Ensler's play stars Dylan McDermott in the title role; directed by Toni Kotite. Story is described as "a wild reflection of American mores and values." Featured in the cast are Stivi Paskowski, Paul Bates, Jill Larson, Judson Camp, Geneste, and Alexandra Gersten. Wed., through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20. **Samuel Beckett Theater,** 412 West 42nd Street (594-2826).

SERIOUS MONEY—Caryl Churchill's comedy, set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated); directed by Max Stafford-Clark; performed by the Royal Court Theater cast (Linda Bassett, Daniel Webb, Burt Caesar, Meera Syal, Scott Cherry, Joanne Pearce, Allan Corduner, and Paul Moriarty). Tues. through Sun. at 8, Sat. and Sun. at 3; through 12/27; $20 to $25. Shakespeare Festival's **Public/Newman Theater,** 425 Lafayette Street (598-7150).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl).* Melissa Gilbert stars in the story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Wed. and Sat. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $25. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SHERLOCK HOLMES AND THE HANDS OF OTHELLO—A murder mystery by Alex Simmons depicts the detective encountering a ruthless power lord, a deadly assassin, and the ghost of the legendary black thespian. Wed. through Sun. at 8, Sat. and Sun. at 3; $17.50. **Westbeth Theater,** 151 Bank Street (924-7185).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

TALK RADIO—Larry Pine stars in Eric Bogosian's play (written with Tad Savinar) centering on an evening in the life of an acerbic and combative radio talk show host; directed by Fred Zollo. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/29. Shakespeare Festival's **Public/Martinson Theater,** 425 Lafayette Street (598-7150).

TAMARA—John Krizanc's participatory adventure takes place in an Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Featured in the cast are Sara Botsford, Marilyn Lightstone, Leland Murray, Frederick Rolf, Patrick Horgan, Jack Wetherall, Lally Cadeau, and August Schellenberg. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $75 to $125. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TANGO APASIONADO—A dance-music-theater tale of romance and jealousy, set in Buenos Aires, based upon the works of Jorge Luis Borges; conceived, choreographed, and directed by Graciela Daniele. Presented by the INTAR Hispanic American Arts Center Wed. through Sun at 8, Sat. and Sun. at 3; $25; through 12/6. **Westbeth Theater Center,** 151 Bank Street (869-3530).

THAT SERIOUS HE-MAN BALL—Alonzo D. Lamont, Jr.'s play deals with the relationships and struggle of three black men who are striving to fulfill the expectations generated when they graduated from highschool; directed by Clinton Turner Davis. Featured in the cast are Walter Allen Bennett, Jr., Roger Guenveur Smith, and Tom Wright. $16. (Call for specifics.) **American Place Theater,** 111 West 46th Street (247-0393).

TRINITY—Edgar White's play looks at the experiences Africans and West Indians undergo in adjusting to London and how they come to terms with being displaced persons in England; directed by Oz Scott. Featured in the cast are Al Freeman, Jr., Cortez Nance, Lanyard Williams, Vondie Curtis-Hall, Madge Sinclair, and Paul Benjamin. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $10 and $8. **Harry DeJur Playhouse,** 466 Grand Street (869-3981).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, Thomas Calabro. Thur. through Fri. and Sun. at 8, Sat. at 7 and 10; $10 to $20. The Glines at **47th Street Playhouse,** 304 West 47th Street (869-3981).

WORDS FROM THE MOON—Amy Wright stars in Tom Ross's comedy centering on a married couple who live with their daughter near a polluting power plant; directed by Bill Herndon. Wed. through Sun. at 8, Sat. and Sun. at 3; 11/28 through 12/5, $10; from 12/6, $15. **South Street Theater,** 424 West 42nd Street (279-4200).

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Henrik Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

BARROW GROUP—Joseph Pintauro's *On the Wing* captures intimate moments in the lives of a wide assortment of off-beat characters in times of crisis; enacted by the group's eleven ensemble members. Mon., Wed., Thur., Fri. at 8, Sat. at 7 and 10, Sun. at 3; $12; through 12/20. **Riverwest,** 155 Bank St. (243-0259).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory to start the new season. A third play, *Indigo Blues,* by Judi Ann Mason, joins them in January. Featured in the company are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Mikell Pinkey (who also directs all three plays), Chuck Patterson, and Denise Burse-Mickelbury. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12. Phone theater for specifics. **Billie Holiday Theater,** 1368 Fulton Street, Brooklyn (718-636-0918).

CIRCLE REPERTORY COMPANY—Timothy Mason's *Only You* is a comedy about young love, high hopes, and bad dates; directed by Ron Lagomarsino. Featured in the cast are Greg Germann, Julie Boyd, Park Overall, Rob Gomes, and Bruce McCarty. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; from 11/25. **Circle Repertory Company Theater,** 99 Seventh Avenue South (924-7100).

CLASSIC STAGE COMPANY—Ezra Pound's *Elektra,* based on the Sophocles' legend, stars Pamela Reed and Nancy Marchand; directed by Carey Perloff. Featured in the cast are Lola Pashalinski, William Duff-Griffin, Isabel Monk, and Veronica Cartwright. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2; $18 and $20; through 11/29. **Classic Stage Company Repertory Theater,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATER—*The Gingerbread Lady,* Neil Simon's play. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 12/3 through 20. **Equity Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Judith Cohen and Ernestine Jackson are the stars of *Sophie,* a musical set to a ragtime beat about the life of famed entertainer Sophie Tucker; book and lyrics by Rose Leiman Goldemberg; music by Debra Barsha; directed and chreographed by Louis and Eugenia Erdman. Featured in the cast are John Barilla, Adam Heller, Deborah Filler, Tray Katz, Daniel Neiden, Shelley Wald, and Rick Zieff. Tues., Wed., Thur., and Sat. at 8, Sun. at 2 and 7; $15 and $18. **Jewish Repertory Theater,** 344 East 14th Street (505-2667). Closed.

LA MAMA E.T.C.—*The Cabinet of Dr. Caligari,* adapted and directed for the stage from the story by Hans Janowitz and Carl Mayer, by Susan Mosakowski. It prophesized the rise of Hitler and the abuse of psychiatry in the totalitarian state. Featured in the cast are Terence Barrell, Terry O'Reilly, David Alton, Michael Ryan, Karla Baker, Michele Elliman, and Rob Elk. Wed. through Sun. at 7:30; $12 and $15; through 12/20. **La Mama Annex Theater,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Howard Korder's play, *Fun,* probes the underside of the American dream as experienced by city inhabitants; directed by W. H. Macy. With Tim Ransom, Eden Alair, Jim McDonnell, Roscoe Born, John Christopher Jones, Clark Gregg, Sophie Hayden, David Jaffe, Rick Lawless, Frank Hamilton, Michael Hume, Beth McDonald, Joe Jamrog. Wed. through Sat. at 8, Sun. at 3; through 12/6; $10. **Judith Anderson,** 422 W. 42nd St. (279-4200).

MANHATTAN THEATER CLUB—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. Through 11/29 (phone theater for specifics). 12/9 through 1/17, Don DeLillo's *The Day Room,* about hospital patients finding themselves in a world of collapsing realities. Tues. through Sun. at 8, Sat. and Sun. at 2:30. **Manhattan Theater Club at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

MOSAIC THEATER—A Traveling Jewish Theater's production of *Berlin, Jerusalem, and the Moon,* directed by Michael Posnick, explores the issues of contemporary Jewish identity with music, humor, puppetry, and dramatic images. Tue. through Thur. and Sat. at 8, Sun. at 2 and 7; $21.50. **92nd Street Y Theater,** 1395 Lexington Avenue (996-1100).

NEGRO ENSEMBLE COMPANY—Endesha Ida Mae Holland's *From the Mississippi Delta* is autobiographical in nature, about a young girl coming of age, her struggles and eventual changes in her life; directed by Edward G. Smith. Featured in the cast are Brenda Denmark, LaTanya Richardson, and Verneice Turner. Wed. at 3 and 8, Thur. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; $15 to $20; through 12/13. **Theater Four**, 424 West 55th Street (246-8545).

NEW DIRECTORS' FESTIVAL—11/27 through 12/5, Lynn Siefert's *Coyote Ugly,* directed by Lenora Champagne, deals with a 12-year-old girl who forever alters her southwestern family's peace of mind; $12 (phone for specifics). **Perry Street Theater,** 31 Perry Street (279-4200).

PEARL THEATER COMPANY—A revival of Moliere's *The Imaginary Invalid,* directed by Henry Fonte. Featured in the cast are Blaze Autumn Berdahl, Laura Rathgeb, David Brazda, Rose Stockton, Stuart Lerch, Frank Geraci, Laura Margolis, Michael John McGuinness, and James Nugent. Wed. through Sat. at 8, Sun. at 3; $10. **Pearl Theater Company**, 125 West 22nd Street (645-7708).

PRIMARY STAGES COMPANY—Glen Merzer's *Stopping the Desert* is about an American entrepreneur of the '60s as he seeks to live in accordance with his ideals in the '70s and '80s; directed by Casey Child. Featured in the cast are John Wesley Shipp, Robert Michael Tomlinson, Sally Dunn, Marilyn McIntyre, Jason Fitzgerald, Victoria Boothby, and Wyman Pendleton. Wed. through Sat. at 8, Sun. at 3; $10. **45th Street Theater,** 354 West 45th Street (333-7471).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *Medea, a Tragedy*, freely adapted from the Euripides play. It stars Black-Eyed Susan and Everett Quinton alternating in the roles of Medea and the Nurse; directed by Lawrence Kornfeld. Featured in the cast are Eureka, Jud Lawrence, John D. Brockmeyer, Bill Vehr, Katy Dierlam, Vicki Raab, and Jud Lawrence. $15 to $22 (call theater for specifics). **Charles Ludlam Theater,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight*, a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Mon. through Sat. at 8, Sun. at 3; $10. Theater at **St. Benedict Church,** 342 West 53rd Street (956-3500).

THIRTEENTH STREET REPERTORY COMPANY—Anne Phelan's *Wake: A Farce*, story of an Irish Catholic clan in the midwest gathering to mourn the passing of the family matriarch, but nothing happens quite the way it's supposed to. Featured in the cast are Christine Whelan, Robin Bennett, Ruth Summers, Ed DiFalco, Ruth Sherman, Charles Stuart Feldman, Pamela Rickey, Mary-Beth Gregg, Gerald Prager, James Kevin Hargrove, Donna Orlando, Phil Harper, Kevin Monahan, Angela Madden, Mark W. McCoy. Tues.–Sun. at 7; 11/24 through 12/20; $10. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

ZOO THEATER COMPANY—Joseph Heller's *Catch-22,* adapted for the stage by the author and directed by Christopher Cavalier, is a tale in which sane men adopt insane strategies to survive in a world gone mad. Dusko Petkovich and Anthony DeRiso head a cast of 21. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3; through 12/6; $8 and $10. **Sargent Theater,** 314 West 54th Street (718-639-9474).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE ADVENTURES OF MAE WITT—Lenore Stein's play with the author in the title role, plus Ken Eaton, in a story which follows the first 36 hours of a love affair between an actress and a director. Thur. through Sat. at 8, Sun. at 4; through 11/29; $8. **18th Street Playhouse,** 145 West 18th Street (691-5693).

ANGEL STREET—A revival of Patrick Hamilton's play, a stage version of the film classic *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14/88. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BLACK MONDAY FOR HI-TECH HENRY—Rob Inglis stars as Henry, a corporate raider who is planning yet another takeover when he is overtaken by the 1987 Wall Street crash and environmental activists; directed by C. H. Parker. Fri., Sat., and Wed. at 8; $10. Presented by Fools Company at **Douglas Fairbanks Theater,** 432 West 42nd Street (307-6000).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CAFE TOULOUSE—James Edward Luczak's play deals with the lives of kitchen workers in a run-down French Quarter restaurant. Featured in the cast are Phoenix Ensemble members Shelley Crandall, Carter Inskeep, Harold James, Diane Reynolds, and Reenie Upchurch. 12/2 through 19 (except Sun.) at 8; $8. **Raft Theater**, 432 West 42nd Street (279-4200).

THE CHERRY ORCHARD—Anton Chekhov's play, translated by Susan Carnicke, and directed by Lev Shekhtman (U.S.S.R.), asks: Considering the clash between the past and the present, what will the future bring? Drew Dix stars as Gayev and Josefa Mulaire as Ranyevsky. Thur., Fri. and Sat. at 8; through 11/28. **Theater in Action,** 46 Walker Street (431-1317).

CLOUD 9—A revival of Caryl Churchill's play about sexual repression and role conditioning; directed by Michael Shane Rogers. Featured in the cast are Dan Pleva, Cathy Matthews, Nick Hayden, Gerald Halter, Steven Gruwell, Annie Black, and Adriana Bate. Thur. through Sat. at 8, Sat. at 2, Sun. at 3; $8 to $10. **TOMI Terrace,** 23 West 73rd Street (679-7576).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Also featured in the cast are Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

THE DIVINERS—Jim Leonard, Jr.'s play, directed by B. Rodney Marriott, and presented by Fordham University's Division of the Arts at Lincoln Center. 12/1 through 5 at 8, Wed. (12/2) at 2; $8. **Pope Auditorium,** 113 West 60th Street (841-5267).

DOUBLE BILL—John Carlino's *Snow Angel,* directed by Cydney Cort, and John Guare's *The Loveliest Afternoon of the Year*, directed by Morgan Donohue. 12/10, 11, 12, 13, 17 18, 19, 20 at 8; $8. **Colony Theater,** 486 Amsterdam Avenue (877-6907).

DOUBLE BILL—Two one-acters by Dick W. Zylstra, both of which are comedy mysteries. First: *The Guilty Party*, directed by Richard Vos. Second: *Body Perm*, directed by Alkis Papoutsis. Wed. through Sat. at 8; $6; through 11/28. **Hartley House Theater,** 413 West 46th Street (315-2052).

LIFE ON THE THIRD RAIL—Mitchell Uscher's look at romance in contemporary New York; directed by B. Matthew Stuart. Featured in the cast are David Brand, Craig Stepp, Timothy Charles, Jessie K. Jones, Charles Herrick Cragin, Karen Lynn Corney, and Florence Hayle. Wed. through Sat. at 8, Sun. at 3; $10; through 12/6. **Baldwin Theater,** 160 West 74th Street (567-4498).

MOONCHILDREN—Michael Weller's look at a group of college students in the 60s; directed by Mary B. Robinson. With Cynthia Nixon, Sam Robards, Kathleen Wilhoite, Paul Soles, Alan Ruck, Geoffrey Naufts, Kevin Anderson, Larry Block, Dan Desmond. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $16–$20. **Second Stage,** 2162 Broadway (873-6103).

NO EXIT—Jean Paul Sartre tale of three strangers in a small room wondering why they are there. 11/29, 12/6 at 4 and 8; 11/28, 12/5 at 8; $10. **Centerfold Theater,** 263 West 86th Street (866-4454).

THE RACKET—Matthew Gottlieb stars as the ganglord in Bartlett Cormack's 1927 play about a tough precinct captain and a couple of cynical newshounds; directed by Michael Bloom. Featured in the cast are Robert Cicchini, Howard Samuelson, Dustin R. Evans, Peter G. Morse, James A. Pyduck, Mitchell McGuire, Sam Guncler, Ted Marcour, Tracy Cullis, and Jordon Lund. Thur. through Sat. at 8, Sun. at 2:30; $10; **Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

RUM AND COKE—Keith Reddin's comedy about a young man's political coming of age during the Bay of Pigs incident in 1961; directed by Warren Manzi. Featured in the cast are Jim O'Malley, Nadja von Loewenstein, Anthony Carrion, Michael Worth, Jim Fry, Patrick Welsh, Mitchell Calder, W. MacGregor King, Manny Alfaro, and William Hill. Wed. through Sun. at 8; $10.**Courtyard Playhouse,** 39 Grove Street (675-2647).

THE SEAGULL—A revival of Anton Chekhov's play about Russian passions and unrequited love; directed by Harv Dean. Featured in the cast are Barbara Acey, Joseph Whelan, Charles Beglan, John Spadaro, James Mineo, David Teschendorf, Sophie Rejane, Cameron Sisk, Jayne Rosenberg, Stephen Michaels, Patricia Loza, Molly Castelloe, and Geoff Silagy. Wed. through Sat. at 8; through 12/6. **Second Studio**, 163 West 23rd Street, 4th floor (463-7050).

THE SEAGULL—Anton Chekhov's play is updated to the Hamptons of the 1980s; directed by R. Jeffrey Cohen. Featured in the cast are George McGrath, Daniel O'Shea, Lisa Diton, and Carrie Owerko. Tue. through Sat. at 8, Sun. at 7; $10; 12/3 through 20. **RAPP Theater**, 220 East 4th Street (529-5921).

SLASHER—A new splatter-rock musical, story by Michael Hilyer, Biff Paruolo, and Bill Wheeler, music and lyrics by Michael Calderwood; directed by Michael Hillyer. Wed. at 8, Fri. at 7, Sat. at 10, through 1/9; $10. **Wings**, 112 Charlton Street (645-9630).

THREE BY SHEPARD—*Icarus's Mother, Red Cross,* and *Action*, three one-acters directed by Barbara Bregstein. Featured in the cast are Maris Heller, John Sarno, Donne Kinderman, Steve Rosenbaum, Leslie Levinson, H. Shep Pamplin, and Doug Mancheski. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 8; $10; 11/25 through 12/27. **William Redfield Theater,** 354 West 45th Street (972-0672).

THE THREE LIVES OF LUCIE CABROL—The Talking Band appears in John Berger's play, with music by Harry Mann and Ellen Maddow, directed by Paul Zimet, about a French peasant community and the girl who exists in self-imposed exile in the mountains. Thur. through Sun. at 8, additional Sat. show at 10; $4; through 12/6. **Theater for the New City,** 155 First Avenue (254-1109).

THE WOODEN O: OR, COLIN'S TURN—David Michael Gallagher's comedy drama, directed by Alanna Fearing, takes place in Bankside, London, in 1608, on the first morning of rehearsals of Shakespeare's *Antony and Cleopatra.* Thur. at 8, Sat. at 7, Sun. at 8; $10; through 12/13. **Wings,** 112 Charlton Street (645-9630).

ZUGSWANG—*Forced Move*, a play by Jane Lindberg, directed by William J. Schuster III, showing chess as a mirror of life, death, war, God, and sex. Thur. through Sat. at 8; through 12/12; $8. **The Actors Factory,** 149 West 29th Street (594-1494).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

VARUJAN BOGHOSIAN—Constructions; through 12/12. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

TRINE BUMILLER—Recent abstract oil paintings; through 12/5. Hamilton, 19 E. 71st St. (744-8976).

STUART DAVIS/ARNOLD FRIEDMAN—Paintings from the Estate of Stuart Davis, from 1922–1924/Paintings by this American Modernist (1874–1946). Through 12/26. Salander-O'Reilly, 22 E. 80th St. (879-6606).

OTTO DIX—Watercolors, drawings, and prints that focus on his wartime experience and the decadence of postwar Weimar society; through 12/19. Lafayette Parke, 58 E. 79th St. (517-5550).

MARION KENYON JONES/ROGER HALIK—Recent abstract paintings on paper mounted on canvas/Colored photographs of rocks; 12/1–1/2. Urdang, 23 E. 74th St. (288-7004).

IRVING KREISBERG—Large-scale oil paintings in which a fantastic assortment of creatures are engaged in continuous action; through 12/5. Graham Modern, 1014 Madison Ave. (535-5767).

FERNAND LEGER—A loan show of paintings from 1905–1955; through 12/12. Acquavella, 18 E. 79th St. (734-6300).

WILL MACLEAN/ITALO SCANGA—Sculptures that refer to Scottish history, made with materials such as driftwood and bone/Works on paper. Through 12/24. Simon/Neuman, 42 E. 76th St. (744-8460).

PAUL MANES—Mixed-media oil paintings with heavily encrusted surfaces; through 12/5. Kouros, 23 E. 73rd St. (288-5888).

JOAN MIRO—Works on paper and aquatints from 1974–1981; through 12/31. Silberberg, 16 E. 79th St. (861-6192).

ARMANDO MORALES—Eleven large-scale paintings of nudes in enigmatic situations; through 12/19. Bernard, 33 E. 74th St. (988-2050).

MAURICE PRENDERGAST—Pastels that depict New England's shores, most often populated by women at play; through 12/5. Coe Kerr, 49 E. 82nd St. (628-1340).

RAPHAEL SOYER—Realist paintings from 1920 to the present, by this 88-year-old artist; through 12/5. Forum, 1018 Madison Ave. (772-7666).

GUNNAR TORVUND—Sculptures and wall reliefs from the '70s and '80s that are evocative of religious icons; through 1/8. ASF, 127 E. 73rd St. (879-9779).

KURT TRAMPEDACH—Portraits and other figurative works by a Danish artist; through 12/19. Stone, 48 E. 86th St. (988-6870).

BERNARD VENET—New drawings and sculpture; through 12/23. Castelli Graphics, 4 E. 77th St. (288-3202).

57th Street Area

STANLEY BOXER—Recent abstract paintings with heavily built-up surfaces; through 12/21. Emmerich, 41 E. 57th St. (752-0124).

ROGER BOYCE—Paintings of geometric, crystal-like configurations set against minimal backgrounds; though 12/5. Lamagna, 50 W. 57th St. (245-6006).

DAN CHRISTENSEN—Recent color field paintings; through 12/12. Drake, 50 W. 57th St. (582-5930).

JAMES CONBOY—Small-scale abstract paintings with a complex range of colors and forms inspired by the rhythms and textures of the city; through 12/31. Frumkin, 50 W. 57th St. (757-6655).

TONY CRAGG—Recent cast metal sculpture in forms derived from test tubes, flasks, and other laboratory equipment; through 12/5. Goodman, 24 W. 57th St. (977-7160).

WILLARD DIXON—Large-scale landscape paintings of the California countryside; through 12/2. Fischbach, 24 W. 57th St. (759-2345).

MAURICE FREEDMAN—Paintings of coastal landscapes in New England; through 12/5. Midtown, 11 E. 57th St. (758-1900).

ROBERT GOODNOUGH—Recent paintings and sculpture; 11/30–1/9. At Shippee, 41 E. 57th St. (319-2041) and the Exhibition Space at 112 Greene St.

AUGUSTE HERBIN—Paintings and gouaches from 1940–1960, by a French artist; through 11/28. Janis, 110 W. 57th St. (586-0110).

JOHN HUBBARD—Paintings of abstracted landscapes and flowers by an American artist who has lived in England since 1960; 12/1–1/3. Jacobson, 50 W. 57th St. (582-4695).

JON KESSLER—New sculpture; through 12/19. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

KATHE KOLLWITZ—Drawings and prints, including rare impressions and proofs borrowed from private collections; through 1/16. St. Etienne, 24 W. 57th St. (245-6734).

COSTANTINO NIVOLA—Twelve marble sculptures completed during the past two summers in Italy; through 12/31. Washburn, 41 E. 57th St. (753-0546).

LUIGI ONTANI—Figurative, allegorical paintings that were inspired by this artist's travels to Mexico and India; through 12/15. Tilton, 24 W. 57th St. (247-7480).

JOHN PAI—Recent welded steel sculptures; through 12/11. Korea, 460 Park Ave. (759-9552).

MARTIN PURYEAR—Recent sculpture; through 12/12. McKee, 41 E. 57th St. (688-5951).

ED STONE—Paintings that refer to nature through the use of color and amorphous shapes; through 12/12. 84, 30 W. 57th St. (581-6000).

JONATHAN TALBOT—Recent collages; 12/1–19. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

MANFRED WAKOLBINGER—Geometric sculptures in cement and copper; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

East Village

RICHMOND BURTON—Recent paintings in a series entitled "Elixir Tetrameria"; through 12/20. Postmasters, 66 Ave. A (477-5630).

DAVID CABRERA—Handcut enameled wall pieces; through 12/6. 303, 513 E. 6th St. (477-4917).

CHRIS HUESTIS—Paintings that have social and political themes; through 12/30. P.A.C.A., 131 E. 7th St. (517-0937).

ADAM KURTZMAN—Paper-maché masks, busts on pedestals, and life-size figures; through 12/20. On the Wall, 328 E. 11th St. (460-0963).

EDGAR NEGRET—Sculptures, some of which were shown in a recent retrospective at the Museum of Modern Art in Bogota, Colombia; through 1/3. Humphrey, 242 E. 5th St. and 37 E. 7th St. (529-0692).

ANN PURCELL—Recent abstract paintings entitled "Kali Poem Series"; through 12/6. Dash, 436 E. 11th St. (475-7406).

ED VALENTINE—Recent still-life paintings; through 12/6. Avenue B, 167 Avenue B (473-4600).

SoHo and TriBeCa

CAROL ANTHONY—Dream-like landscape paintings and mixed-media boxes executed in England during the past year; through 12/24. Davidson, 415 W. Broadway (925-5300).

MARY ARMSTRONG—Paintings of abstracted natural forms; through 12/2. Munroe, 415 W. Broadway (226-0040).

GEORG BASELITZ—Twenty works from 1964 through 1978, by this artist who has since become known for his paintings of upside-down images; through 12/23. Boone, 417 W. Broadway (431-1818).

BILL BECKLEY—Large photographic reliefs; through 12/12. Shafrazi, 163 Mercer St. (925-8732).

KATHERINE BOWLING—Landscape paintings; through 12/30. Esman, 70 Greene St. (219-3044).

ELLEN BROOKS—Photographic installations that depict scenes of unsettling artificial beauty; through 12/2. Nosei, 100 Prince St. (431-9253).

BROTO—Recent paintings by a Spanish-born artist; through 12/19. Van Eck, 420 W. Broadway (219-0717).

PAUL CHALEFF—Ceramic vessel forms that range from from 1½ feet to six feet in height; 12/1–31. Allen, 560 Broadway (334-9710).

MAX COYER—Recent still-life paintings that refer to 17th-century Dutch genre painting; through 12/26. Gruenebaum, 415 W. Broadway (966-3646).

ADAM CVIJANOVIC—Figurative oil paintings in triptych format; through 12/23. Cutler, 164 Mercer St. (219-1577).

RANDALL DEIHL—Paintings of American towns and rural landscapes; through 12/23. Milliken, 98 Prince St. (966-7800).

GIANNI DESSI—New paintings in which the artist explores his interests in abstraction and in traditional artistic methods; through 12/19. Sperone Westwater, 142 Greene St. (431-3685).

JOHN EGNER—New paintings; through 12/12. Green, 152 Wooster St. (982-3993).

WALTER GURBO—Wall pieces and painted constructions; through 12/19. Natkin, 395 Broadway (925-4499).

STEWART HITCH—Recent abstract paintings; through 12/23. Shainman, 560 Broadway (966-3866).

WERNER FRANZ HOEFLICH—Paintings of tools; through 12/23. Penine Hart, 105 Hudson St. (334-3522).

WILHELM HOLDERIED—Mixed-media collages on panel; through 12/12. Haller, 415 W. Broadway (219-2500).

PATRICIA JOHANSON—Interpretive drawings for large-scale environmental designs for gardens and waterways; through 12/5. Twining, 568 Broadway (431-1830).

DAVID KAPP—Paintings of cars and streets at night; through 12/12. Plumb, 81 Greene St. (219-2007).

ROSEMARIE KOCZY—Recent paintings by a Swiss artist who is also known for her large-scale tapestries; through 12/19. 54, 54 Greene St. (226-1605).

BERTRAND LAVIER—Paintings and wall and floor sculptures of everyday objects painted in luminous colors; through 1/2. Gibson, 568 Broadway (925-1192).

LI-LAN/GERALD WOLFE—Paintings that depict everyday symbols of communication—shipping invoices, computer paper, money receipts, and postage stamps—as contemplative icons/Concrete wall pieces; through 12/5. Harris, 383 W. Broadway (431-3600).

CHRISTOPHER LONG—Paintings and drawings that synthesize realism and abstraction, by an English artist; through 12/15. McNeil, 96 Greene St. (966-1661).

MELISSA MEYER—Large-scale abstract paintings; through 12/5. Erpf, 568 Broadway (925-6160).

KEITH MILOW/LOIC LE GROUMELLEC—Gouaches with architectural motifs/Minimal, monochromatic landscape paintings. Through 12/23. Wood, 127 Spring St. (431-6003).

PAUL MOGENSEN—Large-scale minimal paintings in pure colors with mat and glossy surfaces; through 12/23. Thorp, 103 Prince St. (431-6880).

GUIDO MOLINARI—Minimalist abstract paintings by a Canadian artist; through 12/19. 49th Parallel, 420 W. Broadway (925-8349).

JAMES NARES—Narrative drawings; through 12/5. Fawbush, 568 Broadway (966-6650).

THOMAS NOZKOWSKI—Small-scale paintings of images abstracted from nature, architecture, or art history, from 1977–1987; through 12/5. Brown, 560 Broadway (219-1060).

ERIC ORR—Large-scale paintings and sculptural installations that explore shamanism and alchemy; through 12/3. Hanson, 415 W. Broadway (334-0041).

KWAN SOO PARK—Paintings of isolated figures, in luminescent pigments; through 12/5. Vasarely Center, 484 Broome St. (219-2275).

ED PASCHKE—Recent paintings by this Chicago-based artist; through 12/5. Kind, 136 Greene St. (925-1200).

ELIZABETH PEYTON—Portraits, in oil on glass; through 12/5. Viafora, 568 Broadway (925-4422).

LINDA PLOTKIN—Still-life paintings in which the artist's own family heirlooms are depicted; through 12/5. Einstein, 591 Broadway (226-1414).

JOSEPH RAFFAEL—Recent oil paintings and watercolors of the nature surrounding the artist's new home in France, plus portraits of his wife and self-portraits; through 12/16. Hoffman, 429 W. Broadway (966-6676).

EDWIN SCHLOSSBERG—A series of works entitled "Maps Songs Lenses," in which the artist's poems are rendered on various materials; through 12/24. Feldman, 31 Mercer St. (226-3232).

HOLT QUENTEL—Paintings that are sewn and gouged, hung with grommets and ropes; through 12/6. Stux, 155 Spring St. (219-0010).

JAUNE QUICK-TO-SEE SMITH—Colorful abstract paintings with symbols based on ancient Indian petroglyphs; through 12/8. Steinbaum, 132 Greene St. (431-4224).

ED RUSCHA—"Lunette" paintings commissioned by the Metro-Dade Art in Public Places Trust for the Johnson Public Library in Miami; through 1/2. Castelli, 142 Greene St. (431-6297).

LEON POLK SMITH—Five decades of geometric paintings; through 12/19. DiLaurenti, 383 W. Broadway (925-5100).

JOHN TORREANO—New works; through 12/19. McDonald, 560 Broadway (966-1001).

MICHAEL VOLONAKIS—Recent paintings that exlore classical architectural forms; through 12/12. Rosenberg, 115 Wooster St. (431-4838).

OTTO WAGNER—Drawings by this Viennese architect (1841–1918); through 1/16. Drawing Center, 35 Wooster St. (219-2166).

BILL WOODROW—New sculptures composed of found objects scavenged from the streets of Manhattan; through 12/23. Gladstone, 99 Greene St. (431-3334).

Other

CHRIS BURDEN—A recent project that consists of 625 model submarines based on all of the submarines ever built by the United States of America; through 12/23. Burgin, 270 Lafayette St. (219-8379).

WILLEM DE KOONING—Abstract landscape paintings from 1955–1963; through 12/5. Gagosian, 521 W. 23rd St. (807-0807).

ERIC GOODE—Recent sculptural assemblages that contain silkscreen images of outer space, suburbia, and industrial wastelands; through 12/23. 56 Bleecker, 56 Bleecker (219-8836).

GREY ORGANISATION—Collaborative paintings in enamel on canvas; through 12/19. Neale, 320 Lafayette St. (431-5077).

JAMES HARRISON—A retrospective of works on paper from the past forty years, in paint and mixed-media; through 12/20. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

CHRISTOPHER LUCAS—New works; through 12/19. Good, 39 Great Jones St. (420-9063).

GROUP SHOWS

Madison Avenue and Vicinity

C.D.S.—13 E. 75th St. (772-9555). "Challenge: Young Latin America on Paper," organized with the Americas Society; through 12/4.

GRAHAM—1014 Madison Ave. (535-5767). "The Animal in Sculpture," with works by 19th- and 20th-century American and European artists, including Bonheur, Huntington, Laessle, Weems, others; through 12/1.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "British Modernist Art," with works by Bell, Bomberg, Epstein, Fry, Grant, Lewis, Sickert, others; through 1/9.

MATHES—851 Madison Ave, (249-3600). Paintings, drawings, and watercolors by Bluemner, Demuth, Giacometti, Hartley, Hunt, Jenney, Lane, Lewandowski, Marin, Picasso, Vuillard, others; through 12/31.

57th Street Area

DAVIDSON—11 E. 57th St. (355-4020). An inaugural exhibition, with works by Cropsey, Eakins, Homer, Inness, Twachtman; through 1/10.

DEUTSCH—20 W. 57th St. (765-4722). Works by 20th-century American artists, including Albright, Bloch, Hartley, O'Keeffe, Prendergast, Shahn, others; through 12/30.

FRUMKIN—Recent large-scale monotypes by Amenoff, Drake, Brown, LaNoue, McGarrell, Phillips, others; through 12/31.

HAIME—41 E. 57th St. (888-9449). Inaugural exhibition, with works by Bacon, Chia, Dine, Larraz, Lipshitz, Matta, Vari, others; through 12/23.

HAMMER—33 W. 57th St. (644-4400). Realist paintings by Armstrong, Sloane, Timberlake, Wyeth; through 12/5.

HERSTAND—24 W. 57th St. (664-1379). "Ten British Masters," with works by Auerbach, Bacon, Caro, Freud, Hepworth, Hockney, Kossoff, Moore, Nicholson, Sutherland; through 12/1.

I.B.M.—Madison Ave. at 56th St. (407-6100). "The Expressionist Landscape," with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; "Isaac Newton and the 'Principia': 300 Years"; through 1/30/88.

KENT FINE ART—41 E. 57th St. (980-9696). "Fictions," with works from the 18th, 19th, and 20th centuries, by Anshutz, Cole, Deutsch, Innerst, Komar & Melamid, Moran, Parrish, others; through 12/31. Also at Marcus, 578 Broadway.

LELONG—20 W. 57th St. (315-0470). Sculpture by Beuys, Bourgeois, Flavin, Judd, Klein, Kounellis, Morris, Nauman, others; through 12/5.

ROSENBERG—20 W. 57th St. (757-2700). "Five Women Artists," with works by Blumenfeld, Getz, Katzen, Kurz, Stern; through 12/24.

SCHMIDT—BINGHAM—41 W. 57th St. (888-1122). "Creatures Great and Small," with works by Barnet, De Forest, Graves, McCracken, Miller, Uttech, Wilde; 12/1–24.

East Village

CAPP—223 E. 10th St. (982-4444). "Eden Revisited," with Haitian Voodoo flags, and works by Butler, Geldersma; through 12/6.

GREATHOUSE—157 Ave. B (460-8000). "Signs of Intelligent Life," with works by artists who show with FEATURE, a Chicago-based gallery; 11/25–12/23.

MOKOTOFF—735 E. 9th St. (674-4677). Works by Apfelschnitt, Borofsky, Ferrara, Pavia, Thek; through 12/13.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473), Wed.–Sat. 1–6. Works by Conrad, Goertz, Graham, Liberman, Mateo; through 12/19.

ARTISTS SPACE—223 W. Broadway (226-3970). "We the People," with works by Bonita, Durham, Fonseca, Jemison, La Marr, WalkingStick, others; through 12/23.

AUCHINCLOSS—558 Broadway (966-7753). Works by Kirkeby, Vedova, Walker; through 12/23.

BRYERS—111 Greene St. (925-8058). Works by Campbell, Mosset, Li-Trincere; through 12/19.

CONDESO/LAWLER—76 Greene St. (219-1283). Works by Drasler, Hull, Imber, Kardon, Pierson, Tansey, others; through 12/19.

CONE EDITIONS—560 Broadway (431-7017). Prints by Amenoff, Avery, Baselitz, Dona, Heeks, Kapp, Scully, others; through 12/29.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Melee," with sketchbooks and works on paper by artists from Philadelphia and New York who use the big city for inspiration; an installation by Leon Ferrari entitled "Heretic Chapel"; a window installation by Connie Fitzsimmons and Bruce Meisner; "Ad Interiori Deserti," by the Anonymous Artist; through 12/25.

LORENCE-MONK—568 Broadway (431-3555). Works by Duff, Lobe, Taylor; through 12/5.

MILFORD—560 Broadway (966-8755). "The Errant Sign," with works by Alexander, Duff, Forg, Goldstein, Richter, others; through 1/2.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part I," curated by Brian Wallis; through 12/13.

Other

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). "Up South: Collaboration Between Six Artists and Six Advocacy Groups," with works by Edelson, Finkelpearl, Joseph, Min, Morales, Ukeles; through 12/19.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.–Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

GREY ART GALLERY—33 Washington Place (998-6780). Works by artists who taught at, or attended Black Mountain College, including Albers, Cage, Callahan, De Kooning, Penn, Rauschenberg, others; through 12/19.

LEHMAN—Bedford Park Blvd. West, Bronx (960-8211). "New Versions of the Figure: Sculpture From the Whitney Museum of American Art"; "Maurice Prendergast: The Large Boston Public Gardens Sketchbook"; through 12/12.

MARTIN & ULLMAN—310 Riverside Drive (864-3550). "Masterpieces of Ancient Peru: Textiles and Featherwork"; through 12/19.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Michael Tracy: Terminal Privileges"; "Allan Sekula: Geography Lesson/Canadian Notes";"Frank Moore and Jim Self: The Miller's Wife"; "Special Projects"; "Jeanne C. Finley: Common Mistakes"; "The Hallucination of Truth," with works by Belcher, Bernard, Dunning, McCollum/Simmons, Perlman; James Turrell's "Meeting"; through 12/20.

PHOTOGRAPHY

JAMES ABBE—Vintage photographs of Lillian Gish, Jack Dempsey, Fred and Adele Astaire, Charlie Chaplin, others; through 12/31. Washburn, 41 E. 57th St. (753-0546).

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Poetic Injury: The Surrealist Legacy in Post Modern Photography," with works by Augeri, Carey, Charlesworth, Krims, Majore, Michals, Samaras, Tress, Wegman, others; through 12/23.

MITCH EPSTEIN—Photographs taken in the Caribbean; through 12/24. Lieberman & Saul, 155 Spring St. (431-0747).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6.

$2.50 admission. "Fabrications: Staged, Altered, and Appropriated Photographs," by Antin, Berman, Charlesworth, Samaras, others; through 11/30. "Legacy of Light," with 160 Polaroid photographs by 58 American photographers; through 1/3/88.

EN JENSHEL—Color photographs of the American Southwest; through 12/12. Miller, 138 Spring St. (226-1220).

EDEL—168 Mercer St. (966-7659), Wed.-Sat. 12-6. Photographs of stairways and empty chairs, by Atget, Bing, Dater, Evans, Frank, James, McCall, Spano, Telberg, others; through 12/28.

LIFE—Time & Life Building, Sixth Ave. at 50th St. (522-2300), by appt. only. "Communication," with works by Bourke-White, Eisenstadt, Farbman, Landry, others; through 1/15.

MICHAEL MCCARTNEY—Photographs of the Beatles and others, from his new book, "Mike Mac's Black and Whites PLUS One Color"; through 12/6. Sander, 51 Greene St. (219-2200).

NIKON HOUSE—620 Fifth Ave. (586-3907). "A Day in the Life of the Soviet Union," with works by 100 well-known photojournalists; through 12/5.

PFEIFER—568 Broadway (226-2251). "Photems"—a collaboration between conceptual artists Rimma Gerlovina, Mark Bergash, and Valery Gerlovin; "View From the Shore"—photographs by Ruth Thorne-Thomsen; through 12/19.

ROY F. STAAB—*Cibachrome* photographs that document his recent outdoor conceptual installations, including his "reed construction" that appeared in Central Park's Lagoon this summer; through 12/5. Twining, 568 Broadway (431-1830).

DOROTHEA VON HAEFTEN—Still lifes and portraits; 11/25-12/23. Saidenberg, 1018 Madison Ave. (288-3387).

PERFORMANCE

ATRIUM OF CONTINENTAL INSURANCE—180 Maiden Lane. 11/25 at 12:15: The Lower Manhattan Cultural Council presents Pat Oleszko in "Tales of Inflation." Free.

P.S. 122—150 First Ave. (477-5288). 11/27-29, Fri. at 10, Sat. and Sun. at 8: Kaylynn Sullivan and Rebecca Perrin in "Two Cool Two Care." $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1:50. (Free Tue. 5-8). Through 1/10/88: "Homage to the Quilt."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3:50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats." Through 1/6/88: "Origami Holiday Tree."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 1/3/88: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 1/24/88: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/29/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1:50; seniors $1. The *Emily Winthrop Miles Collection of Wedgwood* . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/4/88: Goya: Los Caprichos." Through 1/11/88: "Alexis Smith: Same Old Paradise." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 1/4/88: "From the Land of Morning Calm: Korean Art." Through 1/18/88: "The Treasure of San Gennaro: Baroque Silver from Naples." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 1/5/88: "Progressive Taste: Decorative Arts 1885-1985." Through 1/4/88: "Permanent Collection: An installation by German artists Bogomir Ecker, Raimond Kummer, Hermann Pitz."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31/88: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21/88: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric 1760-1860." Through 3/6/88: "Vienna/New York: The Work of Joseph Urban, 1872-1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4, students and seniors $2; free Tue. 5-7:45. Through 3/13/88: "Fifty Years of Collecting: An Anniversary Selection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912-1987." Through 1/14/88: "The Dreyfus Affair: Art, Truth, and Justice." Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Greek and Roman Treasury . . . *Roman Portraits and Reliefs From the First Century B.C.* . . . Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Selections From the Collection of Mr. and Mrs. Henry Pearlman . . . Gothic Revival Library . . . Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscoterecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "The American Art Poster of the 1890's: The Gift of Leonard A. Lauder." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860-1900." Through 1/88: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." Through 2/88: "The Emperors' Album: Images of Mughal India." Through 1/10/88: "French Landscapes." Through 4/88: "In Style: Celebrating Fifty Years of the Costume Institute." Through 1/10/88: "Antiquities From the Collection of Christos G. Bastis." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 1/3/88: "Raphael and His Circle." Through 2/29/88: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.-Sun. noon-6. $3; children and seniors $1.75. "In Perspective": permanent exhibition on the history and development of holography. Through 2/7/88: "California Color."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 11/29: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work." Through 1/5/88: "Frank Stella 1970-1987." Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2/88: "Projects: Alison Wilding." Through 2/9/88: "For 25 Years: Crown Point Press."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 2/88: "*Scents of Time: Reflections of* Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17/88: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27/88: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 12/6: "American Screenprints." Through 1/31/88: "Norman Parkinson Photographs."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. and Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 1/24/88: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/88: "Jasper F. Cropsey: Artist and Architect."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 1/2/88: "William Wordsworth and the Age of English Romanticism." Through 1/2/88: "British Etchings." Through 1/2/88: "British Landscape Photography." Through 4/88: "Know These Lines." Through 2/4/88: "Through A Scholar's Eyes: The Photography of Clarence Kennedy."**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30/88: "Arturo Toscanini from 1915-1946: Art in the Shadow of Politics."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 12/6: "Art of the Fantastic: Latin America 1927-1987."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 1/17/88: "Charles Demuth Retrospective." Through 1/10/88: "Julian Schnabel." Through 1/17/88: "Alexander Calder: Sculpture of the 1930's." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 1/20/88: "Elements: Four Installations."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/1 at 10 a.m.: "Fine and Important Netsuke from the Collection of Carl A. Kroch" and "Fine and Important Japanese Swords." 12/1 at 2, 12/2 at 10 a.m. and 2: "Important Jewels." **Christie's East**—219 E. 67th St. (606-0400). 11/25 at 10 a.m.: "European and American Painting." 12/1 at 10 a.m.: "Furniture, Porcelain, Decorations, and Animation Art."

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 25

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; mezzo-soprano Christa Ludwig, New York Choral Artists, Brooklyn Boys Choir. Mahler's Symphony No. 3. Avery Fisher Hall at 8. $7.50–$35.

DON MCLEAN, with The Jordanaires. Carnegie Hall at 8. $15, $17.50.

CECILIA DE QUEROL, flutist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Dixieland music. Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

STUDENT CONCERT—Hunter College Recital Hall, Room 1527 North, 68th St. east of Park Ave. (772-5020), at 2. Free.

SHERBAN LUPU, violinist/**DIANA MITTLER-BATTIPAGLIA,** pianist. Works of Janacek, Corigliano, Enesco, others. Lehman College Recital Hall, Bedofrd Park Blvd. West and Goulden Ave., Bronx (960-8247), at 12:30. Free.

Thursday, November 26, Thanksgiving

A THANKSGIVING WEEKEND OF THANKS-GIVING MUSIC—92nd Street Y Symphonic Workshop Orchestra, Yaacov Bergman conductor; soprano Kaaren Erickson, mezzo-soprano Hillary Johnsson, tenor Edward Sooter, baritone Ben Holt. An open sing: Beethoven's Ninth Symhony. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

JOHN COUGAR MELLENCAMP, rock concert. Madison Square Garden at 8. $18.50, $20.

JAMES R. LAWSON, carillonneur. Music for Thanksgiving Day. Music and transcriptions by Hart, Franco, Buchanan, Dundore, Hunsberger, Whipple. Riverside Church, the Drive at 122nd St., at noon. Free.

BARGEMUSIC—Pianist William Doppmann, violist Paul Neubauer, cellist Fred Sherry, violinist Carmit Zori. Mozart's Piano Quartet K. 493; Dohnanyi's Serenade Op. 10; Dvorak's Piano Quartet Op. 87. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, November 27

KRONOS QUARTET, with bassist Eddie Gomez. Music by Ge Gan-Ru (N.Y. premiere), Johnston, Taylor (N.Y. premiere), Evans (N.Y. premiere), Davis (N.Y. premiere), Lurie, Piazzolla (N.Y. premiere), Part, Adachi. Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 11/25.

JUDY COLLINS—25th-anniversary concert. Carnegie Hall at 8. $15.50–$22.50.

A THANKSGIVING WEEKEND OF THANKS-GIVING MUSIC—Leroy Jenkins's Sting. American black classical jazz. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

GEORGE COLEMAN QUARTET, with bassist Jamil Nasser. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

SHOUT SONGS FROM GEORGIA—The McIntosh County Shouters. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

AMIGOS DE LA ZARZUELA—Anthology of zarzuela music. Weill Recital Hall at Carnegie Hall at 8. $15.

GLORIA GOLDHIRSH/MAY HARROW, duo-pianists. Lincoln Center Library at 4. Free.

BIRTHDAY SPECTACULAR—The best of Centerfold. Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

Saturday, November 28

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; soprano Jane Thorngren, mezzo-soprano Jane Bunnell, tenor David Gordon, bass-baritone Jan Opalach; the Y Chorale. Handel's *Alexander's Feast.* 92nd Street Y at 8. $15–$21.

ARLO GUTHRIE—Tribute to Woody Guthrie. Carnegie Hall at 8. $10.50–$17.50.

NEW YORK PHILHARMONIC—See 11/25.

A THANKSGIVING WEEKEND OF OF THANKS-GIVING MUSIC—Greenwich Choral Society and Orchestra, Richard Vogt conductor; baritone Ben Holt, soprano Carmen Balthorp, tenor John Aler. Stephen Paulus's *So Hallow'd Is the Time* (N.Y. premiere). Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

GLORIA CHAMBER ORCHESTRA, Daniel Yun conductor; organist Esther Kim-Yun. Poulenc's Organ Concerto; Beethoven's Symphony No. 8; James Bon's *Exodus* (world premiere). Alice Tully Hall at 8. $15–$25.

YOUNG AUSTRIAN ARTISTS IN NEW YORK—Composer-pianist Christoph Campestrini, violinist Daniel Froschauer, soprano Margery Hellmold, student string quartet from Juilliard. Schumann, Campestrini (world premiere), Schubert. Weill Recital Hall at Carnegie Hall at 8:30. $8.

UNIVOICE CHORUS—Soprano Li-Chan Chen, mezzo-soprano Yanyu Guo, baritone Kewei Wang, pianist Gary Kudo. Music by Faure, Mendelssohn, Ravel, Strauss, Tcherepnin, Donizetti, and Chinese composers. Merkin Concert Hall at 8. $8.

SHOUT SONGS FROM GEORGIA—See 11/27. Tonight, $12.

CON BRIO ENSEMBLE—Music of Janacek, Corigliano, Ysaye, Enesco. Lincoln Center Library at 2:30. Free.

CECILIA DE QUEROL, flutist. Theodore Roosevelt Birthplace, 28 East 20th St, at 2. $1 house admission.

NOEL HILL—Traditional Irish music, on the concertina. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

Sunday, November 29

CAROL VANESS, soprano (N.Y. recital debut), with pianist Warren Jones. Music by Rossini, Strauss, Tosti, Chausson, Kander (N.Y. premiere). Alice Tully Hall at 3. $16.

SALZBURG MOZARTEUM ORCHESTRA, Hans Graf conductor; pianist Avo Kuyumjian. Haydn's Symphony No. 97; Mozart's Piano Concerto No. 24; Weber's Symphony No. 1. Avery Fisher Hall at 3. $9–$17.50.

GOLIARD CHORALE AND CHAMBER ENSEMBLE, Patricia Handy conductor. Telemann, Faure, Perla (N.Y. premiere), Brahms. Merkin Concert Hall at 8. $10.

NEW YORK YOUTH SYMPHONY, David Alan Miller, Peter Rubardt conductors. 25th-anniversary season. Doerrfeld's *American Slick* (world premiere); Stravinsky's *Symphonies of Wind Instruments;* Vaughan Williams's *Fantasia on a Theme by Thomas Talliis;* Dvorak's Symphony No. 8. Carnegie Hall at 3. Free (581-5933).

A THANKSGIVING WEEKEND OF THANKS-GIVING MUSIC—Schubert Society of New York: "Viola Plus!"—violist Marlow Fisher, tenor Robert White, pianist Debra Ayers, with String Ensemble. Music by Schubert, Vaughan Williams, others. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

KENNY BARRON QUINTET—The pianist's debut as leader, composer, and arranger. Weill Recital Hall at Carnegie Hall at 8:30. $12.50.

BOB GLOVER, tenor, with pianist John Keene and Ensemble Sepia. Music by Burleigh, Johnson, Brown, Boatner, Handel. Weill Recital Hall at 5:30. $20.

MILLETTE ALEXANDER/FRANK DAYKIN, duo-pianists. Music by Schubert, Weber, Schumann, Faure. St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

BIRUTA ALLE, cellist, with pianist Olle Sjoberg. Vitols, Pavasars, Kenins (N.Y. premiere), Darzins, Medins. Christ and St. Stephen's Church, 120 W. 69th St., at 3. Donation.

HANDEL OPERA ARIAS—Countertenor Martin Gonzalez, with assisting artists on authentic period instruments. Arias and scenas from *Scipione, Ezio, Riccardo,* others. St. Ignatius's Church, West End Ave. and 87th St., at 4. $6.

ST. PETER'S CHURCH—At 5: Jazz Vespers; Bill Eldridge Hi Society Celebration of Billy Strayhorn's birthday; offering. At 7: "To Dizzy With Love," with Marjorie Eliot and Rudel Drears; $5. Lexington Ave. and 54th St. (935-2200).

BACH VESPERS—Holy Trinity Choir, soloists, Bach Orchestra; Frederick Grimes organist-director, organist Nancianne Parrella. Cantata No. 62; Prelude and Fugue in b. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

EVA KOKORIS, soprano. Music of Aubert, Scarlatti, Mozart, Obradors, Theodorakis. St. Peter's Church, Lexington Ave. and 54th St., at 2:15. $5.

RONALD CROSS, harpsichord. Bach program. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 7:30. $2.50.

LES MISERABLES BRASS BAND—Music from Africa, Peru, Italy, Serbia, Ireland, Tibet. Celebrate Brooklyn, at Prospect Park Picnic House, P.P.W. at 3rd St., at 3. $5.

BARGEMUSIC—See 11/26. Today at 4.

JANET GRICE, bassoonist, with pianist Fred Hersch, flutist Norma LaTuchie. Music by Villa-Lobos, Pixinguinha, Corea, others. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Free with museum donation.

LEHMAN COLLEGE CHAMBER PLAYERS—Music for violin, viola, cello, piano, by Mozart, Brahms, Faure. Lehman College Theater, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 3. Free.

Monday, November 30

RUDOLF FIRKUSNY, pianist. Music of Janacek, Martinu, Schumann, Schubert. Carnegie Hall at 8. $11, $13.

ARTIS WODEHOUSE, pianist. Works of Debussy, Bach, Pierson, Gershwin. Merkin Concert Hall at 8. $10.

NEW YORK TREBLE SINGERS, Virginia Davidson conductor. Schumann, Brahms, Talma, Wertsch, Poulenc. Fifth Avenue Presbyterian Church Chapel, 55th St., at 7:30. $5.

OBOE FUSION—Works of Beethoven, Gershwin, Yvon. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

MANNES REPERTORY ORCHESTRA—Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

RICHARD ALSTON, pianist. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at noon. Free.

KAREN SHIPP, soprano/**ARLENE SHRUT,** pianist. Songs of Debussy, Schubert, Mahler, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CHELSEA CHAMBER ENSEMBLE—Music by Villa-Lobos, Chavez, Ginastera. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JEANNE BEAUVAIS, vocalist, in "A Musical Rendezvous No. 2." Lincoln Center Library at 4. Free.

PINETOP PERKINS, with Little Mike. Cuando Building, 9 Second Ave. north of Houston St., at 8. $7.50.

Tuesday, December 1

KENNY G—Carnegie Hall at 8. $18–$20.

LEONA MITCHELL, soprano, with pianist Lawrence Wong. Music by Mozart, Strauss, Meyerbeer, Debussy, Canteloube, Johnson. Alice Tully Hall at 8. $25. Benefit for NAACP (481-4100): $200, $250.

NEW YORK PHILHARMONIC—See 11/25. Tonight, 7:30.

NEW AMSTERDAM SYMPHONY, Robert Black conductor; pianist William Black. Stock's *TriFlumena* (N.Y. premiere); Diamond's *Concertino* for Piano and Orchestra; Dvorak's Symphony No. 8. Symphony Space at 8. $9.

HEBREW ARTS SCHOOL 35TH-ANNIVERSARY CELEBRATION—An die Musik, cellist Simca Heled. Benefit, honoring Connie and Leonard Goodman. Merkin Concert Hall at 8. $250 (362-8060).

RICHARD SPENCER, violist/**BRADLEY PFALLER,** pianist. Works by Juoh, Genzmer, Kiel, Bax, Bridge. Lincoln Center Library at 4. Free.

ANDERS PAULSSON, soprano-saxophonist/**HARRY HUFF,** organist and pianist. Debussy, Bach, Faure, Villa-Lobos. Trinity Church, Broadway at Wall St., at 12:45. Free.

ANTONIO FERMIN, pianist. Music from 19th-century Venezuela. Brooklyn Music School Playhouse, 126 St. Felix St., Brooklyn (718-638-5660), at 8. $10.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through April 16, 1988. Tickets, $16–$95. 11/23 at 8: Puccini's *Tosca,* Badea conducting; Behrens, Mauro, MacNeil, Tajo. 11/24 at 8: Verdi's *Il Trovatore,* Bonynge conducting; Sutherland, Budai, Pavarotti, Nucci, De Grandis. 11/25 at 8: Verdi's *La Traviata,* Fulton conducting; Tomowa-Sintow, Raffanti, Milnes. 11/26 at 8: Mozart's *Die Entfuehrung aus dem Serail,* Janowski conducting; Donat, Erie Mills (debut), Winbergh, Zednik, Salminen, Castel. 11/27 at 8: *Il Trovatore;* same as 11/24, except Dunn for Budai, Harry Dworchak (debut) for De Grandis. 11/28 at 2: *Tosca;* same as 11/23, except Capecchi for Tajo. 11/28 at 8: *La Traviata;* same as 11/25.

Other

FAUST, by Gounod. Manhattan Opera Association, Bernard Yannotta conducting. I.S. 44, 100 W. 77th St. (769-4217). 11/30, 12/4 at 7:30. $10, students and seniors $5.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 11/27, 28, 12/5, 11, 12, 12/31, 1/2 at 7:30; 11/29, 12/6, 1/3 at 2:30. $12, seniors and children $10.

LA TRAVIATA, by Verdi. Regina Opera Company, Gregory Ortega conductor. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555). 11/28, 12/5 at 8; 11/29, 12/6 at 4. $7; seniors, children free.

THE CRAFTY WOMEN, by Cimarosa. Production in English of *Le Astuzie Femminili,* by Cooper OperaWorks. 18th Street Playhouse, 145 W. 18th St. (942-9189). 11/29–12/2 at 7:30. $10.

SCENES FROM WAGNER, including *Die Meistersinger,* the *Ring* operas, and *Tristan und Isolde.* Trinity School Auditorium, 91st St. and Columbus Ave. 11/28 at 7. $5.

LA CORTE DE FARAON, a zarzuela-comedy that retells the story of Joseph and Potiphar's wife. Repertorio Espanol, at Gramercy Arts Theater, 138 E. 27th St. (889-2850). 11/29 at 3. $18.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21, 1988. Tickets, $5–$42. 11/24 at 8: *Kammermusik No. 2, Moves, The Concert.* 11/25 at 8: *Allegro Brillante, La Sonnambula, In G Major.* 11/26 at 8: No performance. 11/27 at 8: *Divertimento From "Le Baiser de la Fee," Kammermusik No. 2, In G Major.* 11/28 at 2: *Les Gentilhommes, Walpurgisnacht Ballet, Divertimento From "Le Baiser de la Fee," In G Major.* 11/28 at 8: *Les Gentilhommes, Walpurgisnacht Ballet, Kammermusik No. 2, Gounod Symphony.* 11/29 at 1: *Allegro Brillante, La Sonnambula, In G Major.* 11/29 at 7: *Allegro Brillante, Gounod Symphony, The Concert.*

American Ballroom Theater

JOYCE THEATER—Through 11/29. Tickets, $20. Program includes *Presley Pieces,* by Graciela Daniele, *Two Hearts in 3/4 Time,* and *The Rainbow Room.* 11/24, 25, 27 at 8; 11/28 at 2 and 8; 11/29 at 2 and 7:30.

Erick Hawkins Dance Company

JOYCE THEATER—12/1–6. Tickets, $17. Program A: *Summer-Clouds People; God the Reveller,* to a commissioned score by Hovhaness; *Heyoka*—12/1 at 7 (company benefit); 12/3, 5 at 8. Program B: *Today, With Dragon; Ahab; Plains Daybreak*—12/2 at 8, 12/5 at 2, 12/6 at 7:30. Program C: *The Joshua Tree, Black Lake, Agathlon*—12/4 at 8; 12/6 at 2.

Other

FOUNDATION FOR INDEPENDENT ARTISTS BENEFIT—Eiko and Koma, Urban Bush Women, Jane Comfort Dance Company, Mark Morris Dance Group, members of Bebe Miller & Company, members of Ohad Naharin Dance Company, Richard Elovich, Tim Miller, Art Bridgman/Myrna Packer, Doug Varone and Company, A. Leroy. P.S. 122, First Ave. and 9th St. (226-2000). 11/30 at 7 and 9:30. $15.

FRESH TRACKS—New work by Lolo Beckwith, Ron Brown, D.J. McDonald, Jennifer Sargent, Melanie Slater, Dara Van Laanen and Dean Moss. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/1, 8, 15, 22 at 8. $8.

LISA FOX, in *High Noon,* a solo, within Curt Royston's multimedia installation, *Half Light.* Whitney Museum, Madison Ave. and 75th St. (570-3633). 11/24 at 6:45, free admission; 11/27, 28, 29 at 3, $4 museum admission.

MARK DENDY & COMPANY—New works *Torn* and *Solo;* others. P.S. 122, 150 First Ave. at 9th St. (477-5288). 11/25, 26, 27 at 9; $8.

RANDY WARSHAW DANCE COMPANY—*Sanctus* and *Fragile Anchor.* DTW's Schonberg Theater, 219 W. 19th St. (924-0077). 11/25, 27, 28 at 8; 11/29 at 3. $8.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–5. Br Sat.–Sun. 8 a.m.–5. D Sun.–Mon. 6–midnight, Tue.–Sat. 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken. L Mon.–Fri. 11:30 a.m.–5. D Daily 5–12:30 a.m. Br. Sat.- Sun. 11 a.m.–5. **(M)** **AE, CB,DC,MC,V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BANANAS TROPICAL LOUNGE—29 St. Marks Place (260-6183). Casual. Brazilian. Spcls: Grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. **(I)** **.ws No credit cards.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

E FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

NCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

XARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

ONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

INNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

RYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

L CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

ISF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

BIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Br. Sun. noon–9. Private parties. Free parking with D 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. Spcls: lamb curry, malai kabab, tandoori shrimp. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pretheatre D 5:30–6:30. **(M–E) Peccavi Room:**Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish. Open Mon.–Fri. noon–10:30, Sat. 6–10:30, Sun. 5:30–10. Private parties for 40. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res.|nec.L Mon.-Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St. (355-2695; -2956). Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E) Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E) St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. **(I)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

MERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

HE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

U TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

ANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

ARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St. (869-4200). Casual. American/French. Spcls: Coho salmon, chicken with marsala wine, tournedos of beef with shallot and chive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Pre-theatre D 5–9. After-theatre D 9–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola,taglatelle bolognese. Res. sug. L Mon.-Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.-Sat. noon–3. D Mon.–Sat 6-midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M) AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M) AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M) AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M) AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M) AE, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E) AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M) AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M) AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E) AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E) AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M) AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M) AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M) AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I) AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M) AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 75. **(M) AE, CB, DC, MC, V.**

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M) AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M) AE, CB, DC, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. Br Sun. noon–3. **(M) AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M) AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M) AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M) AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M) AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M) AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M) AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M) AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M) AE, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly. **(M) AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E) AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries..Res. sug. L Mon.–Fri.,noon–3. D Mon.-Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M) AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E) AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M) AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M) AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E) AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M) AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E) AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M) AE, CB, DC, MC, V.**

MOON'S—206 E. 63rd St. (752-6666) Jacket required. American. Spcls: carpetbagger steak, game in season, Dungeness crab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Private parties for 12–70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled *chicken with three sauces, Caribbean steamed grouper* with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private Parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprème de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m.., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts. (874-2742). Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3. D Tue.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, lasagna. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I)** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30, Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

FIRST COMES THANKSGIVING—New balloons and floats for everybody in the **Macy's Thanksgiving Day Parade** this time out: An acrobatic Ronald McDonald, Snoopy, the little bear Snuggle, and Spider-Man will make their overhead debuts, and there'll be four new on-wheels environments—a playground for the Cabbage Patch Kids, Marvel Universe, a Peanuts ice rink, and a flock of dancing penguins in costume. There'll be 13 marching bands, too, and they'll begin the route at 9 a.m. 11/26, Central Park West and 77th St.; then it's down CPW to Columbus Circle, south on Broadway to the store, Herald Square, where you-know-who and his " eight tiny reindeer" will ring in the official holiday season. **Reminder:** you can watch some of the big balloons being inflated the night before, at the beginning of the parade route.

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Radio City Music Hall's annual holiday family show, on now through 1/6/88, for a total of 152 performances. The Rockettes' routines (including "Parade of the Wooden Soldiers"), "A Teddy Bear's Dream," an ice rink, "It's Christmas in New York," and the every-year favorite, "Living Nativity," are part of it all. Sixth Ave. and 50th St.; performances at varying times, tickets $24, $27 (757-3100 for information).

IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS, with some favorite annual decorations already up, and a new one to admire. The **Origami Holiday Tree,** at the American Museum of Natural History, C.P.W. and 77th St., is open to viewing through 1/6/88, with its 1,500 multicolored paper dinosaurs, beetles, birds, and other creatures both recognizable and fantastic. The halo that tops it all is made of 1,000 stars . . . **Rockefeller Center's 75-foot-high Norway spruce** is from Suffern, N.Y., and 12/1 is the date for the tree-lighting ceremionies, around 6 p.m. Festivities begin at 5:30, with entertainers Peter Allen, Betty Buckley, and Richard Leech and ice-skating artists Randy Gardner and Tai Babilonia. Both the tree and the Channel Gardens decorations will be up through 1/4 . . . The **Grand Neapolitan Christmas Creche** has arrived from Italy, and you can see it on Herald Center's sixth floor, Herald Square, on Broadway south of 34th St., through 1/10. The nine-foot-high painted-terra cotta Nativity scene is complemented by vignettes of Neapolitan street life; over 300 Baroque animal and people figures re-invoke the spirit of 18th-century Neapolitan workmanship, thanks to Giovanni D'Agostino and his craftsmen, and it takes in about 400 square feet. It might take you several visits to discover its myriad details, costumes and facial expressions, the tiniest animals and the largest buildings . . . This isn't a department-store shoppers' Baedeker, but note that the **window displays** will all be shining and whirling away by Thanksgiving weekend: Lord & Taylor's "Edwardian Christmas in New York"; Bloomingdale's "Windows of Walt Disney World," its first animated window display; "Turn of the Century Christmas," at Saks Fifth Avenue; B. Altman's "A Colonial Williamsburg Christmas"; "Santa's Night Out on the Town" at Macy's. The windows of all the big stores, from Bergdorf Goodman to Barneys, make about-town strolls a holiday-time delight . . . And if you've a mind to create decorations for your own tree or mantel, there's **"tinsel ornaments,"** a holiday workshop, at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1617). Date is 11/28, 2–3, and admission is $5, plus a fee for materials that include tinsel, cotton fleece, and stickers. Reservations are necessary.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Holiday Sky Show: "The Star of Christmas," 11/25–1/3/88. Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75; children 2–12, $2; seniors and students, $2.75.

ALSO ON THE LATE-NOVEMBER CALENDAR—The annual **Uptown/Downtown Contemporary American Crafts Weekend** is indeed a two-section sale and exhibit, at both the Universalist Church, C.P.W. at 76th St., and NYU's Loeb Student Center, 4th St. and La Guardia Pl. Hours at both: 11/27, noon–7; 11/28, 11 a.m.–7; 11/29, 11 a.m.–6; $4 admission to one includes a pass to the other; children free. Blown glass, pottery, woven materials, hand-painted silk, toys, hand-bound books, quilts, masks, wooden-ware, and a whole range of collectibles and wearables, in friendly informal settings. Music to browse by, too: jazz in the Village, classical sounds uptown . . . **Madre,** a project of the Women's Peace Network "joining hands and hearts with the women and children of Central America and the Caribbean," is playing host at a benefit screening of Universal's new film **Walker,** directed by Alex Cox and starring Ed Harris and Marlee Matlin. Date is 11/30 at Lincoln Center's Alice Tully Hall, and tickets are $15, $100, $250 (627-0444). Madre's health-care and children's services will benefit. Among the sponsors: Joanne Woodward, Ruben Blades, Ossie Davis, and Susan Sarandon . . . The Tibetan Association is offering another mart to shop for collectibles and holiday gifts: A four-day **Tibet Fair** is divided between two weekends, 11/28, 29; 12/19, 20, 11 a.m.–6 p.m. each day. Drop in at the Eastside International Community Center, 330 E. 45th St., and look over wares like clothing and books, artwork and rugs, antiques and jewelry, and sample Tibetan food and life (the latter, on videos and in available literature). Proceeds will benefit Tibetan refugees . . . The annual **Tennis Awards Gala,** 12/1 at the Hilton's Grand Ballroom, is a benefit for the **Cystic Fibrosis Foundation,** the official charity of the Association of Tennis Professionals. This year's nominees for ATP Player of the Year: Pat Cash, Stefan Edberg, Ivan Lendl, Miloslav Mecir, and Mats Wilander, and the winner is voted on by the players themselves, many of whom will turn up. Regis Philbin is M.C. and Peter Allen will entertain at the dinner-dance; presenters include Ann Jillian and Ann Turkel. Tickets: $300 (751-5847).

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.50; under 12, $3.

TOURS

MARK TWAIN BIRTHDAY TOUR—Peter Salwen of the Mark Twain Association leads the now-annual walk, a three-hour trek that begins at Broadway and Spring St., 11/28 at 1. It includes a birthday toast with Calaveras County champagne; $8 (286-0320).

HOLIDAYS IN NEW YORK—11/28, 1–4: **Chelsea and fashion,** the Fashion Institute of Technology and its exhibit "Fashion and Surrealism"; also the Chelsea Hotel, General Theological Seminary, and Greek Revival and Federal-style houses; $12. 11/29: **Harlem Gospel Tour,** a five-hour visit, starting at 10 a.m. with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art; learn about the architecture, changes, and history in the area; $25 includes admission, brunch, and a drink. Reserve (765-2515).

CHRISTMAS AT SEA—South Street Seaport Museum walks exploring a sailor's life at sea. Weekends 11/28–12/26, at 2 and 4; included in Museum admission: $4 adults, $2 children. Meet at Pier 16 Pilothouse. Museum is closed Thanksgiving, Christmas, and New Year's Day.

CHRISTMAS IN NEW YORK—Two-hour tours by night and by day, taking in the holiday sights. Daily in Dec.; $10; Sidewalks of New York (246-3811, ext. 885). Ask also about "Ye Olde Tavern Tour," "Historic Churches of New York," "The Ghosts of New York, and others.

CENTRAL PARK—"Zoo Fever": Call 397-3080 to reserve for a behind-the-scenes look at the new Central Park Zoo and Children's Zoo; also the Delacorte Gate. 11/29; free.

SHOREWALKERS OF NEW YORK—The "Walk Off the Turkey Great Saunter," 11/29 at 9 a.m. Meet at South Ferry terminal for a 12-mile trek up the Hudson to the Little Red Lighthouse under the George Washington Bridge. If you're up to it, you can go along up to Inwood Park, down the Harlem and East Rivers, back to South Ferry about 10 p.m. Another possible drop-in point: docks at W. 42nd St., 11 a.m., where a press conference is scheduled. Heavy weather cancels, new date 12/6; $10 contribution (663-2167). Information on schedules: Shorewalkers, 241 W. 97th St., N.Y. 10025.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 11/28, Prospect Park. 11/29, Alley Pond Marsh.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $5. 757-3100.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4204; Staten Island: 718-816-5456.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

SPORTS

FOOTBALL—**Jets:** Giants Stadium, East Rutherford, N.J. (421-6600). 11/29 at 1: vs. Cincinnati. Sold Out.

BASKETBALL—**Knicks,** Madison Square Garden (563-8300). 11/23 at 7:30: vs. San Antonio; 11/28 at 1: vs. Cleveland; 12/1 at 8: vs. Seattle. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 12/1 at 7:30: vs. Detroit. $6–$25.

HOCKEY—**Rangers,** Madison Square Garden Arena (563-8300). 11/25 at 7:30: vs. Toronto; 11/29 at 7:30: vs. Islanders. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 11/24 at 8:05: vs. Toronto; 11/28 at 7:05: vs. Rangers. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 12/3 at 7:45: vs. St. Louis. $10–$19.

COLLEGE BASKETBALL—**Big Apple NIT,** Madison Square Garden (563-8300). 11/27 at 7: Semifinal doubleheader; 11/28 at 7: Championship doubleheader. $11–$15 (per session).

BODYBUILDING—**Ms. Olympia Women's Champi-**

onship, Madison Square Garden Felt Forum (563-8300). 11/28 at 2: Preliminaries; $30. 11/28 at 8: Finals; $25–$100.

STEPS—Thanksgiving Turkey Trot, 11/26 at 10 a.m.: Over 500 runners of all ages and paces are expected to compete in this five-mile event through Brooklyn's Prospect Park. Starts and ends at Park Circle, Parkside Ave. and Prospect Park Southwest. Sponsored by the New York Road Runners Club (860-4455). $9, $12.

BASKETBALL COMPETITION—NBA Hotshot Area Playoffs—Hunter College Gym, Lexington Ave. at 68th St. (718-699-4235). 11/29 at 10 a.m. See some of New York City's best male and female basketball players, ages 9–18, as they shoot baskets from various locations on the court within a one-minute time frame. Public is invited to watch free of charge.

WRESTLING—Madison Square Garden Arena (563-8300). 11/24 at 7:30. World Wrestling Federation professional matches. $9–$15.

HORSE RACING—Aqueduct, for the fall meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 11/26, Queens County Handicap; 11/28, Ladies Handicap; 11/29, N.Y. Stallion Series.

CHILDREN

THE BIG APPLE CIRCUS—See acts from around the world including trapeze artists, acrobats, aerialists, jugglers, clowns, and elephants in this annual circus that runs though 1/3; this year's theme is *The Mysterious East.* November performances: 11/26 at 7:30; 11/27 and 11/29 at 12:30 and 4; 11/24 at 11 a.m. and 7:30; 11/28 at 12:30, 4, and 8. Trump Tent, Damrosch Park at Lincoln Center, between the Metropolitan Opera House and State Theater. (391-0767). $10–$35 (reserve). Please note: Some performances are sold out.

BEAUTY AND THE BEAST—See this musical adaptation of the classic tale performed by the Gingerbread Players and Jack. 11/28 at 11 a.m. and 2. Colden Center for the Performing Arts, Queens College, L.I.E. and Kissena Blvd. Flushing, Queens (718-793-8080). $4, $5.

JACK AND THE BEANSTALK—See this classic performed by the Puppetworks. 11/28 at 11:30 a.m., 1, and 2:30. Donnell Library Center, 20 W. 53rd St. (221-7676). Free (tickets will be handed out 15 minutes prior to the performance on a first-come basis).

FAMOUS PEOPLE PLAYERS—See life-size puppets of celebrities and fairytale characters in this musical stage show which uses black-light-theater techniques. 11/29 at 2. Brooklyn Center for the Performing Arts, Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves., Flatbush, Brooklyn (718-780-5291). $5.

BABES IN TOYLAND—Enjoy this classic tale performed by the Theatreworks U.S.A. Players. 11/30 at 10:30 a.m. and 12:30. Town Hall, 123 W. 43rd St. (677-5959). $3.25.

BILL T. JONES/ARNIE ZANE & CO.—See exhilarating dances and awe-inspiring feats. 12/2 at 10:30 a.m. Young People's Series, Davis Hall at CCNY, 133rd St. and Convent Ave. (690-6900). $3.

TOUCH THE AIR—See an original Thanksgiving musical performed by puppets. 11/23 and 11/24 at 10:30 a.m. P.S. 76 Auditorium, 220 W. 121st St. between Seventh and Eighth Aves. (724-0677). $2.50.

MERLIN—Illusionist Jack Adams presents mime, comedy, and sorcery. 11/28, 11/29, and 12/5 at 12:30. Theatreworks U.S.A., Promenade Theatre, Broadway and 76th St. (677-5959). $9; $12.

PUPPET SHOW—*Music in Puppetsville,* by The Winnie Wilson Puppets. 11/28–29 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3.

PUPPET SHOWS—*Around the World in 80 Days.* The Jules Verne story told by puppets. 11/29 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

SPECIAL EXHIBITS—Children's Art—An exhibition of drawings by children who have visited Wave Hill. Every Sat. and Sun., 1–4:30, through 2/1/88. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2 . . . **From Seeds to Cereal**—A hands-on exhibit that shows how cereal is made, from its beginnings as a seed, through the various stages of manufacturing; the exhibit features a giant watering can, pictures showing the plant life cycle, grains to touch and grind into flour, dough that can be shaped in a working model of a cereal-making machine, and sounds and smells of cereal cooking. Exhibit open through 1990, every Tue.–Sat., 10 a.m.–4 at Enid A. Haupt Conservatory, House 1, The New York Botanical Garden, Southern Blvd. and 200th St., Bronx (220-8779). $1.25; adults, $2.50. Closed Thanksgiving.

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). **Special Holiday Programs:** "The Singing Christmas Tree"—Listen to a chorus perform a holiday concert. 11/27–12/23, weeknights at 7:15; weekends at 5:15. Fulton and South Streets. Free . . . "Father Christmas Is Lost!"—Join actors from the American Nook and Cranny Theater in search of Father Christmas. 11/28–29, 12/5–6, 12/12–13, and 12/19–24 at 1 and 3. $3; adults, $5 (reserve). 669-9416. Meet at Visitors' Center, 207 Water St. at Fulton St. . . . "Children's Holiday Fair"—Children are invited to create their own ornaments, decorate the Maritime Christmas Tree, and listen to Christmas sea stories on board the Ambrose Lightship. Weekends, 11/28–12/26, noon–5; free with museum admission . . . "Holiday Card Workshop"—Hand-set and print your own cards for the holidays using antique type and presses. 12/6 and 12/13, 1–4. $10; adults, $12 (reserve). 669-9416. Meet at Bowne & Co., 211 Water St. Museum admission: Adults $4; seniors $3; and children $2. Closed Thanksgiving Day.

LONG RUNNERS—Mostly Magic: Magicians Torkova and Imam Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 11/29—*The Funzapoppin' Magic Show* at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 1/10/88; at 1:30: *Wilbur the Christmas Mouse;* at 3: *Santa Claus and the Magic Bell.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Papageno Puppet Theatre:** *Hansel and Gretel* at noon and *Puff the Magic Dragon* at 1, every Sat. and Sun. at the West Side YMCA, 5 W. 63rd St. (874-3297). $4 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 11/28, 1–2:30: "Romancing the Stones"—Join a treasure hunt with artist Lori Pollina. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 12/1 at 3:30: "The Singing Sword Hero Storytelling Program," an afternoon of ancient Chinese folktales, music, and martial arts with Amy Harlib at **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . 12/1 at 4: "Songs Say So Much," a program of holiday songs with Jeff Sorg at **Seward Park** branch, 192 E. Broadway (477-6770) . . . 12/1 at 4: "The Town Mouse and the Country Mouse," a puppet show with stories and songs at **Yorkville** branch, 222 E. 79th St. (744-5824) . . . 12/2 and 12/3 at 3:30: "Making a Piñata," a two-part workshop with Argentina Palacios; 12/2 at 4: "Make Your Own Magic Squares," a learning program about numbers; 12/3 at 3:30: "Story-Acting Workshop," based on a South American folktale; all three programs at **Washington Heights** branch, 1000 St. Nicholas Ave. (923-6054) . . . 12/3 at 3:30: "Comedy Magician," an afternoon of magic with Bob Markwood at **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 12/3 and 12/10 at 4: "Mask-Making," a two-part workshop with Josefina Monter at **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . **Bronx:** 12/1 at 4: "Mime Workshop," with Graciela Binaghi at **Belmont** branch, 610 E. 186th St. (933-6410) . . . 12/2, 12/9, 12/16, and 12/23 at 3:30: "Sign Language," a workshop presented by Ellen Reing at **Eastchester** branch, 1385 E. Gun Hill Rd. (653-3292) . . . 12/3, 12/10, and 12/17 at 10:30 a.m.: "Toddler Program," for children ages 2 and 3 at **Allerton** branch, 2740 Barnes Ave. (881-4240) . . . 12/4 at 3:30: "Dino Show," a slide show about dinosaurs at **Clason's Point** branch, 1215 Morrison Ave. (842-1235) . . . 12/4 at 3:30: "Animal Show," with Theo Powell and his animal friends at **Van Cortlandt** branch, 3874 Sedgwick Ave.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). The DARTS Program (Discover Activities Related to Science) which allows children ages 6 and older and their families to enjoy weekly science workshops. 11/28, 10:30 a.m.–12:30 or 2–4 and 11/29, 1–3: "Perplexing Puzzles"—Learn card tricks, brain twizzlers, and math games that will stump your friends. $6 first child; $4 for each additional child (includes materials, take-home items, and admission to the Hall). Current Exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces work to support all kinds of structures. Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50. Closed Thanksgiving.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 11/27–11/29 at 1 and 3: "Corn Husk Dolls"—Listen to Native American music while you make your own doll out of corn husks. "Nature Area"—Collection of animals to observe."Pageant of Puppets"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2. Closed Thanksgiving.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 11/28–11/29: "More Than Just a Roof—American Architecture." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *Interior Designs, Miraj, A Boy Creates, Experiments in Design,* and *Tree House;* slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 11/27 and 11/28 at 1:30 and 3: "Storytelling Puppets"; 11/29 at 2: "Human Legends"; 11/30 at 3:30: "Boneyard Puzzler"; also, "Doctor Dimension and the Rulers of the Universe," a new children's exhibit; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet": Children explore geology, crystals, minerals, and soil with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., Wed., and Fri. 2–5; Sat., Sun., and holidays 10 a.m.–5. Donation. Closed Thanksgiving Day.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 11/27 at 2: "Moving in the Moment"—Enjoy creative dances choreographed by Maria Rendina; 11/28 at 2: "Memory Boxes"—Family groups will work together to create an album of treasured experiences and a record of major events. $2 (reserve). Through 10/88: "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. the major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling"—Every Sat. at 11:30 a.m. In the Main Gallery: "Building Buildings." Hours: Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2. Closed Thanksgiving Day.

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen, and Hide Tanaka. 11/27: Kuni Mikami Trio. 11/28: Jack Wilkins and Joe Puma. 11/29: Akiko Matsuo. 11/30: Richard Greenblatt. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 11/25: Wild History; G Jam. 11/26: Little Mike; the Tornadoes. 11/27: Right Combination; the Crows. 11/28: Catania; Verbatim. 11/29: Steve Holly and the Jim Vivino Revue. 11/30: Steph Paynes; Andy McGraw. 12/1: Zeke Moffet; comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/26: Illinois Jacquet. 11/27–29: Buddy Rich Big Band with Anita O'Day. 12/1–6: Tania Maria. "After Hours ..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/27–28: John Scofield. 11/30–12/1: Marianne Faithfull. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/28: Pianist Tommy Flanagan with George Mraz on bass. 11/29: Bobby Watson with John Hicks and Curtis Lundy. 11/30–12/5: Cedar Walton with David Williams. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. Through 11/29: Arthur Prysock. 11/30 at 8 and 10: Bucky and John Pizzarelli, Jr. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/26: Comedy night with Tim "Andre" Davis and others. 11/27: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. 11/28: Noel Hill. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/29: McCoy Tyner Big Band. 12/1–6: Louie Bellson Big Band. Shows Sun.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/25: Hal Schaefer. 11/26–28: Keith McDonald. 11/29: Dom Salvador. **Upstairs:** 11/27 at 8: Beverly Cosham, followed by singer-comedienne Celeste at 10, and "Bradshaw Smith Sings Cole Porter and More" at 11:30. 11/28 at 8: Marta Sanders followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Through 11/26 from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 11/27 10–3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Brooks Kerr. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/25: Jay Leonhart with Joe Beck. 11/27: Richard Rodney Bennett. 11/28: Warren Chiasson Trio. 11/29: Jukebox Night. 11/30: Andy Tuck. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 11/25: Fandano; Early Warning. 11/27: Picture This; Lisa Powell. 11/28: Wild Dream Band; Pleasure Pirates. 11/29: The Cut; Peter May. 11/30: Puss 'n Boots; the B Band. 12/1: The Dark; Laurence of Suburbia. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 11/28: Pianist Bill Mays with Ray Drummon on bass. 12/1–5: Pianist Fred Hersch and Jay Leonhart on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/28: The Mamas and The Papas. Beg. 12/1: Walt Levinsky and the Great American Swing Band. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 12/3 at 9 and 11: Ilene Kristen with saxophonist Victor Lesser. **AE, CB, DC, MC.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordino and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/25: Greg Stier Straight Up. 11/27: Robert Ross Band. 11/28: An American Band. 11/29: Robert Ross Band. 11/30: the Ben-Wa Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 11/29: The Leaders featuring Lester Bowie, Arthur Blythe, Chico Freeman, Cecil McBee, Kirk Lightsey and Don Moye. 12/1–6: David Murray Octet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/1–5: Cuba Gooding and the Main Ingredient. Shows Tue. and Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 11/18: The Empire State Soul Club does the "Turkey Trot." 11/25: Phoebe Legere and Pam Tate. 11/29: Surreal McCoys/Blue and Red; John Cadillac Band; Big Jump. 11/30: Irish monday with Derwin Frost's Band More Pagen Music; the Scam. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Sat.: "After Hours" Midnight Comedy Show. Through 11/27: Bassist Niels-Henning Orsted Pederson and trumpeter Allan Botchinsky. 11/30: Salsa Meets Jazz with Tito Puente and his Latin Jazz Ensemble; Mongo Santamaria; Dizzy Gillespie. **Terrace:** Every Mon.: Singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/29: Alto saxophonist Frank Morgan with pianist Ronnie Matthews, Walter Booker on bass, and Victor Lewis on drums. 12/1–6: Guitarist Jim Hall with Steve LaSpina and Joey Baron. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 11/25–29: The Pete Compo Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 11/28: Pianist Hilton Ruiz and Jimmy Rowser on bass. 11/30–12/5: Pianist James Williams and Rufus Reid on bass. **AE, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 11/29: Marc Price. 12/1, 2: Bob Nelson. 12/1–3, 8–10: *The Kids in the Hall.* Shows at 9, plus Fri.–Sat. at 11:30 Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. Every Sat. at 8: Groundlings East Comedy/Improvisation Troupe. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMEDY U. GRAND—55 Grand St. (431-4022). Featuring the finest New York comedy acts. Wed.: Audition night. Thu.: All-female comediennes. Fri.: Marathon night. Sat.: "Best of Comedy U," featuring Brett Butler, Larry David, Bill Rutkoski, and Lance Crowther. Sun.: "Comedy Jam." Shows at 9, with an extra show Sat. at 11:30. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/29: Big Daddy Graham with Hal Spear, Mike Egan, Scott Bruce, Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 11/25: Magician Imam and singer Pamela Smith. 11/26: Magician Torkova and Terry Day. 11/27: Magician Slydini and juggler Tony Duncan. 11/28: Magician Torkova and Tony Duncan. 12/1: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/29: Comedians Cathy Ladman, Eric Kornfeld, and Dean Edelson, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Sat. 8–midnight. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 12/30: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB. DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Videonightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

ASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). *Disco dancing every Tue.–Sat. from 9–4 a.m.* **AE, MC, V.**

EGINE'S—502 Park Ave., at 59th St. (826-0990). *Elegant French restaurant, Mon.–Sat. 7:30–midnight,* with a lively disco from 10:30. **AE, CB, DC, MC, V.**

OMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

OSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/25: Cachao. 11/27–28: Mikata (World Beat). 12/1: Daniel Ponce. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Blossom Dearie. 11/25 at 11: Mary-Cleere Haran. 11/26 at 11: Moynihan and Green. Through 11/28, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Singer-actress Karen Akers. Beg. 12/1: Artificial Intelligence. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 11/25: Mary Jo Gennaro at 8; RSVP at 10. 11/27: Rainie Cole at 8; comedy at 10 and midnight. 11/29: RSVP at 8; Swinging on a Star at 10. 11/30: Shrimp Coctail at 8; RSVP at 10. 12/1: Maria Radman at 8; Jonathan Masters at 10. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.-Wed. from 7–10: Singer-pianist Larry King. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, every Wed.–Sat. from 9:30–1:30 a.m. **AE, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). Through 11/28: *An Evening with Scott Blakeman,* Tue.–Wed. at 9, Fri.–Sat. at 8 and 10:30. **AE.**

IBIS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. Through 11/28, Sylvia Syms sings *Syms Goes Hollywood*, Mon.–Sat. at 9 and 11. 11/ 29 at 6 and 8: Barbara Lea with pianist Wes McAfee. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. *Henry the 8th at the Grand Ole Opry,* a country-western musical revue, every Sun.-Fri. at 10, with an extra show Tue. at 8. 11/29 at 10: Jennifer Butt in *Into The Closet.* **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 11/29 at 8: *Royal Flush*, one-act play. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/28: Singer-actress Andrea Marcovicci presents *Marcovicci Sings Movies*, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.–-Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–11:30 a.m.; and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat.–Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon.–Tue. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thu. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. Mon.: Solid Gold, Wed.: Surf City. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway.

Broadway Lounge: Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through November: Pianist Rob Schneiderman with Todd Coolman on bass play Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS–SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.-Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–-Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/26–28 at 11: Impersonator-singer Jimmy James. **No credit cards.**

THE GINGER MAN—51 W. 64th St. (399-2358). Pianist Patrick Gogerty, from George Segal's Dixieland Band, plays every Wed.–Sat. from 9. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

G	A	L	L	A	N	D	W	O	R	M	W	O	O	D
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RADIO
HIGHLIGHTS

Wed., Nov. 25

3:00/WNCN—Mozart: Sym. in G, "Old Lambach"; **A. Scarlatti:** Cto. Grosso No. 1 in F.

WNYC—Cage: *Baccanale*; **Schnittke:** Piano Qnt.

4:00/WNCN—Grieg: *Elegiac Melodies*, Op. 34, No. 2; **Vivaldi:** *Four Seasons*: "Autumn."

4:04/WQXR-AM/FM—Brahms: *Three Intermezzi*, Op. 117; **Mozart:** Sym. No. 23 in D.

5:00/WNCN—Grainger: *Green Bushes*; **J. C. Bach:** Sym. in E-Flat, Op. 3, No. 3.

6:00/WNCN—Bach: Brandenburg Cto. No. 2 in F; **Poulenc:** *Mouvements Perpétuels.*

8:00/WNCN—Mozart: Cto. for Oboe in C; **Bach:** *Musical Offering*, Trio Sonata.

WNYC—"The Ojai Festival 1986." Stephen Mosko, conductor. **Mozart:** Sym. No. 35; **Adams:** *The Chairman Dances*; **Stravinsky:** Sym. in C.

8:05/WQXR-AM/FM—Frumerie: *St. John's Eve.*

9:00/WNCN—Mendelssohn: Cto. for Violin in e; **Haydn:** Capriccio in G.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Nov. 26

3:00/WNCN—Brahms: Sonata for Cello and Piano No. 1 in e, Op. 38; **Sibelius:** *Malinconia*, Op. 20.

4:00/WNCN—Handel: Trio Sonata for 2 Violins in B-Flat, Op. 5, No. 7; **Albicastro:** Cto. a Quattro in B-Flat, Op. 7, No. 6.

WQXR-AM/FM—Handel: *Royal Fireworks Music;* **Tchaikovsky:** Serenade in C for Strings.

5:00/WNCN—A. Marcello: Cto. for Oboe in c; **Grieg:** *In Autumn*, Op. 11.

6:00/WNCN—L. Mozart: Sinfonia Burlesca in G; **Satie:** *Sports et divertissements.*

6:40/WQXR-AM/FM—Bach: Brandenburg Cto., No. 6 in B-Flat.

8:00/WNYC—Brooklyn Academy of Music. **Prokofiev:** Sonata for 2 Violins, Op. 56; **Haydn:** Qt. in C, Op. 74, No. 1.

8:05/WQXR-AM/FM—Grieg: Sym. in c.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Lukas Foss, piano. **Mozart:** String Qt. in C; **Foss:** *Toshi.*

Fri., Nov. 27

3:00/WNCN—Haydn: Sinfonia Concertante in B-Flat; **Britten:** *Young Person's Guide to the Orchestra*, Op. 34.

WNYC—Busoni: *Doctor Faust*, "Sarabande and Cortege."

4:00/WNCN—Dvorák: *My Home*, Op. 62: Ov.; **Fauré:** Nocturne No. 6 in D-Flat, Op. 63.

4:04/WQXR-AM/FM—Debussy: *Afternoon of a Faun:* Prelude; **Telemann:** Viola Cto. in G.

5:00/WNCN—Schumann: Adagio and Allegro for Horn and Piano in A-Flat, Op. 70; **Shostakovich:** *Russian and Kirghiz Folk Themes*: Ovs.

6:00/WNCN—Mussorgsky: Piano Works; **Vivaldi:** Cto. for Bassoon in a.

8:00/WNCN—Haydn: Qt. in g, Op. 74, No. 3, "Horseman"; **Gottschalk:** *Night in the Tropics.*

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Sibelius: *Lemminkainen Suite*: "The Swan of Tuonela" and "Lemminkainen in Tuonela"; **Raitio:** *The Watersprout.*

9:00/WNCN—Copland: Sym. No 3; **Bach:** *Easter Oratorio.*

WNYC—Tippett: *The Mask of Time.*

9:06/WQXR-AM/FM—"Great Performances: Celebrating Gershwin." Part I: "The Jazz Age." Simulcast on Channel 13.

Sat., Nov. 28

10:00 a.m./WNCN—Susato: Suite for Brass; **Handel:** Trio Sonata for 2 Violins in g, Op. 5, No. 5.

WNYC—Beethoven: *Fidelio Suite.*

10:04 a. m./WQXR-AM/FM—Bach: Chromatic Fantasy and Fugue in d; **Mozart:** Fantasia in d.

11:00 a.m./WNCN—Vivaldi: Cto. for 2 Violins and Strings in A; **Wagner:** *Parsifal*: "Good Friday Music."

WNYC—Bizet: *Carmen*: Suite No. 1; **Mussorgsky/Ravel:** *Pictures at an Exhibition.*

11:04 a. m./WQXR-AM/FM—Purcell: Sonata in D for Trumpet and Strings; **Tchaikovsky:** Violin Cto. in D.

12:00/WNCN—Bellini: Cto. for Oboe in E-Flat; **F. Couperin:** *Les Goûts Rêunis*, No. 6 in B-Flat.

WNYC—Poulenc: *Improvisations;* **Koechlin:** Rondels.

12:05/WQXR-AM/FM—Haydn: Sym. No. 77 in B-Flat; **Falla:** *Nights in the Garden of Spain.*

1:00/WNCN—Tchaikovsky: *Humoresque*, Op. 10, No. 2; **Beethoven:** Qt. No. 8 in e, Op. 59, No. 2, "Rasumovsky."

5:00/WNCN—Mozart: Divertimento in F; **E. Gaultier:** *Pièces en ré mineur.*

6:00/WNCN—C. P. E. Bach: Sym. in G; **Tchaikovsky:** *Voyevode*, Op. 78.

6:04/WQXR-AM/FM—Mozart: *Eine Kleine Nachtmusik;* **Prokofiev:** Violin Cto. No. 1 in D.

7:00/WNCN—Lecce: Cto. for Mandolin, Strings, and Harpsichord in G; **Berwald:** *Festival of the Bayadères.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; violinist Yoko Moore. **Schumann:** *Manfred*, Ov.; **Bruch:** Violin Cto. No. 1 in g; **Brahms:** Sym. No. 3 in F.

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Il Trovatore* (Sutherland, Horne, Pavarotti, Natl. Phil. Orch./Bonynge).

Sun., Nov. 29

10:00 a.m./WNCN—"Classic Guitar." **Giuliani:** Cto. for Guitar and Strings in A, Op. 30; **Sor:** *Les deux amis.*

WNYC—Cassado: Suite for Solo Cello; **Ravel:** Cto. in G.

11:00 a.m./WNCN—Beethoven: Sonta for Piano No. 12 in A-Flat, Op. 26; **Novák:** Tone Poem for Large Orch., Op. 26, "In the Tatras."

WNYC—Piano music of Shubert performed by Schnabel, Haskell, and Richter.

12:00/WNCN—J. C. Bach: Sinfonia Concertante for 2 Violins and Oboe in E-Flat; **Schubert:** Sonata for Violin and Piano in g, Op. 137, No. 3.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **Milhaud:** Cto. for Percussion and Small Orch; **Poulenc:** Cto. for Organ, Strings, and Timpani in g; **Hindemith:** Philharmonic Cto.; **Stravinsky:** Cto. for Chamber Orch. in E-Flat; **Kodály:** Cto. for Orch.

WNYC—Koechlin: "Seven Stars" Sym.

1:04/WQXR-AM/FM—Bach: Violin Cto. No. 2 in E; **Dvorák:** Sym. No. 8 in G.

3:00/WNCN—Brahms: *Hungarian Dances*, Volume 2; **Rameau:** *Zoroastro Dances.*

3:04/WQXR-AM/FM—"The New York Philharmonic." Colin Davis, conductor; pianist Murray Perahia. **Beethoven:** Piano Cto. No. 4 in G; **Brahms:** Sym. No. 2 in D.

4:00/WNCN—J. A. Benda: Sinfonia No. 3 in C; **Stravinsky:** *Firebird Suite.*

5:00/WNCN—Telemann: Sonata for Recorder, Violin and Continuo in a; **Saint-Saëns:** Introduction and Rondo Capriccioso, Op. 28.

6:00/WNCN—Praetorius: *Terpsichore*: Dances; **Friedrich II:** Sym. No. 1 in G.

7:00/WNCN—Bach: *Well-Tempered Clavier*, Book 1, Preludes and Fugues Nos. 1–12; **Gade:** Novelettes for Violin, Cello, and Piano, Op. 29.

8:00/WNCN—R. Strauss: *Macbeth*, Op. 23; **Beethoven:** Woodwind Octet in E-Flat, Op. 103.

8:05/WQXR-AM/FM—San Francisco Opera. **Mozart:** *Le Nozza di Figaro* (Kanawa, Rolandi, Quittmeyer/Tate).

9:00/WNCN—Saint-Saëns: Allegro appassionato for Cello and Orch., Op. 43; **Rossini:** *La Boutique Fantastique.*

Mon., Nov. 30

3:00/WNCN—Ibert: Concertino da camera for Alto Saxophone and 11 Instruments; **D. Scarlatti:** Sonatas for Harpsichord in E.

4:00/WNCN—G. Sammartini: Cto. for Recorder and Strings in F; **Saint-Saëns:** Caprice on Danish and Russian Airs, Op. 79.

4:04/WQXR-AM/FM—Haydn: Sym. No. 30 in C, "Alleluja"; **Ravel:** *Tzigane.*

5:00/WNCN—Bonporti: Cto. a Quattro in D, Op. 11, No. 8; **Donizetti:** Cto. for English Horn in G.

6:00/WNCN—Bach: Duets Nos. 1–4; **Bruch:** Romance for Violin and Orch., Op. 42.

8:00/WNYC—American Composers' Orchestra. Dennis Russell Davies, conductor. **Adams:** *The Chairman Dances;* **Bolcom:** Violin Cto.; **Throne:** Sym. No. 5; **Ellington:** *Les Trois Rois Noirs.*

8:05/WQXR-AM/FM—Nielsen: Sym. No. 5; **Rosenberg:** *Voyage to America*: Intermezzo.

9:00/WNCN—Wagner: Sym. in C; **Handel:** *Saul:* Act 1.

9:06/WQXR-AM/FM—The Boston Symphany Orchestra. Seiji Ozawa, conductor; oboist, Ralph Gomberg. **Fauré:** *Pelleas and Melisande*, "Suite"; **Hummel:** Introduction, Theme and Variation in F; **Beethoven:** Sym. No. 8 in F.

Tue., Dec. 1

3:00/WNCN—Wagner: *Götterdämmerung*: "Siegfried's Fire Music"; **Loeillet:** Sonata for Flute and Continuo in f, Op. 4, No. 11.

4:00/WNCN—Purcell: Suite for Brass Ensemble; **Glazounov:** *Song of Destiny*,. Op. 84.

4:04/WQXR-AM/FM—C. P. E. Bach: Sonata for Harp.

5:00/WNCN—Rossini: *Semiramide*: Ov.; **Bach:** Cto. for Harpsichord No. 5 in f.

6:00/ WNCN—Bach: Chromatic Fantasy and Fugue in d; **Telemann:** Cto. in B-Flat.

8:00/WNCN—"WNCN Live." Empire Brass Quintet.

WNYC—Glazonov: Saxophone Cto; **Szymanowski:** Violin Sonata in d.

8:05/WQXR-AM/FM—Shostakovich: Sym. No. 5 in B.

9:00/WNCN—Fauré: Sonata for Violin and Piano in A, Op. 13; **Ireland:** *Comedy*, Ov.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Ricardo Muti, conductor; soloist Rudolph Serkin. **Beethoven:** *Leonore*, Ov. No. 3 in C; **Beethoven:** Sonata No. 4 in G; **Brahms:** Sym. No. 2 in g.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, November 25–27 and November 30–December 1

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- S **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to last-minute changes.

6:00 a.m.
- 2 4 News
- 5 *Saber Rider*
- 7 *World News*
- 9 *Romper Room*
- 11 Wed.: *Open Mind*
  - Thu.: *Aprenda Ingles*
  - Fri.: *New Jersey Now*
  - Mon.: *Insight*
  - Tue.: *Carrascolendas*
- 13 *French in Action*
- 21 Fri.: *A.M. Weather*
- H Wed.: **Movie:** *Whitewater Sam*
  - Mon.: *Survival Series*
- M Thu.: **Movie:** *The Karate Kid Part II*
  - Fri.: **Movie:** *Stormin' Home*
  - Mon.: **Movie:** *The Longshot*
- S Thu.: *A Winter Story*

6:30 a.m.
- 2 News
- 4 *Before Hours*
- 5 *Silverhawks*
- 9 *Zoobilee Zoo*
- 11 *Scooby Doo*
- 13 *3-2-1 Contact*
- H Tue.: *Ziggy's Gift*
- M Wed.: **Movie:** *Lies My Father Told Me*
- S Thu.: *Faerie Tale Theatre:* "The Dancing Princesses"
  - Mon.: *Nicky and the Nerd*

6:45 a.m.
- 4 News
- 21 *A.M. Weather* (except Fri.)

7:00 a.m.
- 4 *Today*
- 5 *Defenders of the Earth* (except Thu., Fri.)
  - Thu.: *Goofing Around With Donald Duck*
  - Fri.: *Your Host Donald Duck*
- 7 *Good Morning America*
- 9 *Dinosaucers*
- 11 *Transformers*
- 13 *Sesame Street*
- 21 *Nightly Business Report*
- 31 *Ohayo! New York*
- H Thu.: *The Movie Makers*
  - Fri., Tue.: *Seabert*
  - Mon.: *The Trouble With Grandpa*
- M Tue.: **Movie:** *The Great Santini*
- S Wed.: *Who Am I This Time?*
  - Fri.: *Blindman's Bluff*
  - Mon.: *Goldy II*
  - Tue.: *Bim, the Little Donkey*

7:30 a.m.
- 2 *Morning Program*
- 5 *He-Man* (except Thu., Fri.)
- 9 *Jetsons*
- 11 *Jem*
- 21 *Mister Rogers*
- H *Fraggle Rock*
- M Fri.: **Movie:** *The Beast From 20,000 Fathoms*
  - Mon.: **Movie:** *Make Mine Chartreuse*
- S Thu.: **Movie:** *A Home of Our Own*

8:00 a.m.
- 5 *Thundercats* (except Thu., Fri.)
  - Thu.: *Adventures With Mickey*
  - Fri.: *Mickey and Donald Kidding Around*
- 9 *Bugs Bunny*
- 11 *Teddy Ruxpin*
- 13 *Captain Kangaroo*
- 21 *Sesame Street*
- H Wed.: **Movie:** *Short Circuit*
  - Thu.: *Lyle, Lyle the Crocodile*
  - Fri.: **Movie:** *Uforia*
  - Mon.: **Movie:** *Over the Edge*
  - Tue.: **Movie:** *Electric Dreams*
- M Thu.: **Movie:** *Plymouth Adventure*
- S Wed.: **Movie:** *'night Mother*
  - Fri.: **Movie:** *Bad Medicine*
  - Tue.: **Movie:** *The Deerslayer*

8:30 a.m.
- 5 *My Little Pony* (except Thu., Fri.)
- 9 *Beverly Hills Teens*
- 11 *Spiral Zone*
- 13 *Mister Rogers*
- H Thu.: **Movie:** *Something Wicked This Way Comes*
- M Wed.: **Movie:** *Miracles*
- S Mon.: *A Winter Story*

9:00 a.m.
- 2 *The Judge* (except Thu.)
  - Thu.: **Special:** *All American Thanksgiving Day Parade* (concludes at noon)
- 4 *Wil Shriner Show* (except Thu.)
  - Thu.: **Special:** *Macy's Thanksgiving Day Parade* (concludes at noon)
- 5 *Brady Bunch* (except Thu., Fri.)
  - Thu.: **Movie:** *The Swamp Fox*
  - Fri.: **Movie:** *Track of the Giant Snowbear*
- 7 *Morning Show*
- 9 *I Dream of Jeannie*
- 11 *Mork & Mindy*
- 13 *Sesame Street*
- 21 *Instructional Television* (except Thu., Fri.)
  - Thu.: *1987 Newsday Marching Band Festival*
  - Fri.: *New York State Marching Bands 1987*
- 31 *Home Stretch*
- M Fri.: **Movie:** *Goodbye Mr. Chips*
  - Mon.: *John F. Kennedy*
  - Tue.: **Movie:** *The Bandit of Sherwood Forest*
- S Mon.: *Aretha!*

9:30 a.m.
- 2 *Divorce Court* (except Thu.)
- 5 *Leave It to Beaver* (except Thu., Fri.)
- 9 *Carol Burnett*
- 11 *F-Troop* (except Thu.)
  - Thu.: *At the Movies*
- 31 *Body Electric*
- H Mon.: **Movie:** *Seven Minutes in Heaven*
- S Thu.: *A Thanksgiving Tale*

9:45 a.m.
- H Fri.: **Movie:** *Passions* (cc)
  - Tue.: **Movie:** *Better Off Dead*

10:00 a.m.
- 2 *$25,000 Pyramid* (except Thu., Fri.)
  - Fri.: *Fairytale Theater*
- 4 *Sale of the Century* (except Thu.)
- 5 *I Love Lucy* (except Thu., Fri.)
- 7 *Sally Jessy Raphaël*
- 9 *Geraldo*
- 11 *Rhoda* (except Thu., Fri.)
  - Thu.: **High School Football:** Iona vs. New Rochelle
  - Fri.: *Run Away With the Rich and Famous*
- 31 Wed.: *American Interests*
  - Thu.: *Images/Imagenes*
  - Fri.: *In Black and White*
  - Mon.: *All About TV*
  - Tue.: *Cityscope*
- H Wed.: **Movie:** *The Cartier Affair*
  - Thu.: **Movie:** *The Bad News Bears Go to Japan*
- M Wed.: **Movie:** *One-Eyed Jacks*
  - Thu.: **Movie:** *The Seventh Voyage of Sinbad*
- S Wed.: **Movie:** *The Silver Chalice*
  - Thu.: **Movie:** *Plymouth Adventure*
  - Fri.: **Movie:** *Camelot*
  - Mon.: **Movie:** *The Charge at Feather River*
  - Tue.: **Movie:** *Marlowe*

10:30 a.m.
- 2 *New Card Sharks* (except Thu., Fri.)
  - Fri.: *Mighty Mouse*
- 4 *Classic Concentration* (except Thu.)
- 5 *Bewitched* (except Thu., Fri.)
- 7 *Jeopardy II*
- 11 *Sanford and Son* (except Thu.)
- 31 Wed.: *Ask Congress*
  - Thu.: *World Chronicle*
  - Fri.: *Tony Brown*
  - Mon.: *Globe Watch*
  - Tue.: *State of the Arts*
- M Mon.: **Movie:** *Club Paradise*
  - Tue.: **Movie:** *The Silver Chalice*

11:00 a.m.
- 2 *Price Is Right* (except Thu., Fri.)
  - Fri.: *Storybreak*
- 4 *Wheel of Fortune* (except Thu.)
- 5 *One Day at a Time* (except Thu., Fri.)
  - Thu.: *Chip & Dale*
  - Fri.: *Donald Takes a Holiday*
- 7 *Who's the Boss?*
- 9 *People Are Talking*
- 11 *Sanford and Son* (except Thu.)
- 21 Thu., Fri.: *3-2-1 Contact*
- 31 Wed.: *Wildside*
  - Thu.: *America: The Second Century*
  - Fri.: *Chess*
  - Mon.: *Tokyo Day*
  - Tue.: *Body Pulse*
- H Mon.: **Movie:** *Uforia*

11:30 a.m.
- 2 Fri.: *Kidd Video*
- 4 *Win, Lose, or Draw* (except Thu.)
- 5 *Too Close for Comfort* (except Thu., Fri.)
- 7 *Mr. Belvedere*
- 11 *Best Talk in Town* (except Thu.)
- 21 Thu., Fri.: *Degrassi Junior High*
- 31 Wed.: *Only One Earth*
  - Thu.: *Adam Smith's Money World*
  - Mon.: *American Art Forum*
  - Tue.: *Body Watch*
- H Thu.: **Movie:** *Casey's Shadow*
  - Fri.: *Behind the Scenes*
  - Tue.: **Movie:** *Brighton Beach Memoirs*
- M Thu.: **Movie:** *The 3 Worlds of Gulliver*
  - Fri.: *John F. Kennedy*

12 NOON
- 2 9 News
- 4 *Super Password* (except Thu.)
  - Thu.: **Football:** NFL Game (concludes at 4, approx.)
- 5 *All in the Family* (Thu., Fri.)
  - Thu.: **Movie:** *Davey Crockett*
  - Fri.: **Movie:** *Westward Ho the Wagons*
- 7 *Ryan's Hope*
- 11 *Odd Couple* (except Thu.)
  - Thu.: *Best Talk in Town*
- 21 Thu., Fri.: *Trying Times*
- 31 Wed.: *Black Forum*
  - Thu.: *Oil*
  - Fri.: *Heimat*
  - Mon.: *Sgt. Pepper: It Was Twenty Years Ago Today*
  - Tue.: *Peter, Paul, and Mary Special*
- H Wed.: **Movie:** *One Crazy Summer*
  - Fri.: **Movie:** *Peggy Sue Got Married*
- M Mon.: **Movie:** *The Gods Must Be Crazy* (cc)
- S Thu.: **Movie:** *Sweet Liberty*
  - Mon.: **Movie:** *A Home of Our Own*
  - Tue.: **Movie:** *Modern Girls*

12:30
- 2 *Young and the Restless* (except Thu., Fri.)
  - Thu.: *Popeye & Son*
  - Fri.: **Movie:** *The Homecoming*
- 4 *Scrabble* (except Thu.)
- 5 *Current Affair* (except Thu., Fri.)
- 7 *Loving*
- 11 Wed.: **Movie:** *The Last Song* (1980). Lynda Carter.
  - Thu.: **Special:** *The Smurfs and the Magic Flute*
  - Fri.: **Special:** *Little Troll Prince*
  - Mon.: **Movie:** *Day for Thanks on Walton's Mountain* (1982). Ralph Waite.
  - Tue.: **Movie:** *The Seven Year Itch* (1955). Marilyn Monroe.
- 21 Thu.: *The Good Neighbors*
  - Fri.: *Butterflies*
- 31 Wed.: *Equal Justice*
- M Wed.: **Movie:** *I Ought to Be in Pictures*
- S Wed.: **Movie:** *Top Gun*

1:00
- 2 Thu.: *Storybreak*
- 4 *Days of Our Lives* (except Thu.)
- 5 *Hour Magazine* (except Thu., Fri.)
- 7 *All My Children*
- 9 *High Rollers* (except Thu., Fri.)
  - Thu.: **Special:** *Superman Festival* (concludes at 5)
  - Fri.: **Movie:** *King Kong vs. Godzilla* (1963). Michael Keith.
- 21 Thu.: **Movie:** *It's a Wonderful Life* (1946). James Stewart, Donna Reed.
  - Fri.: **Movie:** *Scrooge* (1935). Seymour Hicks.
- 31 Wed.: *Mystery!: Lord Peter Wimsey*
  - Thu.: *Upstairs, Downstairs*
  - Tue.: *Masterpiece Theatre: The Bretts*
- H Mon.: **Movie:** *Sword of Gideon*
- M Fri.: **Movie:** *The Great Santini*
  - Tue.: *Al Jennings of Oklahoma*
- S Fri.: **Movie:** *Stoogemania*

1:30
- 2 *Bold and the Beautiful* (except Thu., Fri.)
  - Thu.: *J.T.*
- 9 *Love Connection* (except Thu., Fri.)
- 11 Fri.: **Special:** *Black Beauty*
- 31 Fri.: *The American Adventure*
- H Wed.: **Movie:** *Bullshot*
  - Thu.: **Movie:** *Seven Minutes in Heaven*
  - Tue.: *On Location*
- M Thu.: **Movie:** *Club Paradise*

S Tue.: **Movie:** *Red Sonja*

2:00
2 *As the World Turns* (except Thu., Fri.)
4 *Another World* (except Thu.)
5 *Popeye* (except Thu., Fri.)
Thu.: **Movie:** *Wild Country*
Fri.: **Movie:** *The Shaggy D.A.*
7 *One Life to Live*
9 *Newlywed Game* (except Thu., Fri.)
11 Thu.: **Special:** *Christmas Is*
31 Wed.: *On Stage at Wolf Trap*
Thu.: *The Ring of Truth*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution*
Tue.: *Mapp and Lucia*
H Fri.: *Not Necessarily the News*
M Mon.: **Movie:** *True Stories*
S Thu.: **Movie:** *Chisum*
Mon.: **Movie:** *Cheyenne Social Club*

2:30
2 Thu.: *Schoolbreak*
Fri.: **College Football:** Alabama vs. Auburn (concludes at 6, approx.)
5 *Woody Woodpecker* (except Thu., Fri.)
9 *Dating Game* (except Thu., Fri.)
11 *Bravestarr*
13 *French Chef*
21 Fri.: *The Casebook of Sherlock Holmes*
H Tue.: **Movie:** *Death on the Nile*
M Wed.: **Movie:** *The Ballerina and the Blues*
Tue.: **Movie:** *Bonjour Tristesse*
S Wed.: **Movie:** *Free Spirit*
Fri.: **Movie:** *The Bad News Bears Go to Japan* (cc)

3:00
2 *Guiding Light* (except Thu., Fri.)
4 *Santa Barbara* (except Thu.)
5 *Dennis the Menace* (except Thu., Fri.)
7 *General Hospital*
9 *Cannon* (except Thu., Fri.)
Fri.: **Movie:** *King Kong Escapes* (1968). Linda Miller.
11 *Bionic Six*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You* (except Tue.)
Tue.: *Learning in New York*
31 *Square One TV*
H Wed.: **Movie:** *Airplane!*
Thu.: **Movie:** *Hannah and Her Sisters*
Fri.: **Movie:** *Eleni*
M Thu.: *Crazy About the Movies*
Fri.: *B.B. King and Friends*
S Tue.: *Bim, the Little Donkey*

3:30
2 Thu.: **Football:** Minnesota vs. Dallas (concludes at 7, approx.)
5 *Flintstones* (except Thu., Fri.)
11 *Ghostbusters*
13 *This Old House*
21 *Hooked on Aerobics* (except Tue.)
31 *Video Music Box*
H Mon.: **Movie:** *Choke Canyon*
M Thu.: **Movie:** *Girls Just Want to Have Fun*
Mon.: **Movie:** *Mr. Blandings Builds His Dream House*

4:00
2 *Superior Court* (except Thu., Fri.)
4 *Donahue* (except Tue.)
Tue.: *Main Street*
5 *Real Ghostbusters* (except Thu., Fri.)
Thu.: *A Disney Christmas Gift*
Fri.: *From All of Us to All of You*
7 *Oprah Winfrey Show*
9 *Barnaby Jones* (except Thu., Fri.)
11 *Smurfs*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
M Wed.: **Movie:** *The Rat Race*
Fri.: **Movie:** *That's Life!*
Tue.: **Movie:** *Captain Horatio Hornblower*
S Wed.: *Nicky and the Nerd*
Thu.: *Faerie Tale Theatre*
Fri.: *My Swedish Bombshell*
Mon.: *A Winter Story*
Tue.: **Movie:** *The Deerslayer*

4:30
2 *People's Court* (except Thu., Fri.)
5 *Ducktales* (except Thu., Fri.)
11 *G.I. Joe*
31 *3-2-1 Contact*
H Wed.: *Workin' for Peanuts*
S Wed., Tue.: *Goldy II*
Fri.: **Movie:** *Peter Lundy and the Medicine Hat Stallion*

5:00
2 News (except Thu., Fri.)
4 7 News
5 *Different Strokes*
9 *T.J. Hooker*
11 *Fall Guy*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Agenda for a Small Planet*
Thu.: *American Interests*
Fri.: *The Kwitny Repo*
Mon.: *Looking East*
Tue.: *Body Electric*
H Thu.: **Movie:** *Ordinary Heroes*
Fri.: **Movie:** *Sylvester*
Mon.: *The Trouble With Grandpa*
Tue.: **Movie:** *BMX Bandits*
M Thu.: **Movie:** *The Karate Kid Part II*
S Thu.: *A Thanksgiving Tale*

5:30
2 News (except Thu., Fri.)
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Wed.: **Movie:** *Sword of Gideon*
Mon.: **Movie:** *Hanna and Her Sisters*
M Mon.: *Comedy Experiment*
S Thu.: *A Winter Tale*
Tue.: *Charlie's Christmas Secret*

5:45
31 *News From City Hall*

Weeknights, November 25–27 and November 30–December 1

WED., NOV. 25

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Rockschool*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M **Movie:** *Oxford Blues*
S **Movie:** *'night Mother*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Oldest Rookie*
4 *Highway to Heaven*
5 **Movie:** *Thief of Hearts* (1984). Barbara Williams.
7 *Perfect Strangers*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Norman Rockwell: An American Portrait*
31 *World Chess Championship 1987*
H **Movie:** *One Crazy Summer*
M **Movie:** *Wanted Dead or Alive*
N **Movie:** *Spring Symphony*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Norman Rockwell: An American Portrait.* One of America's favorite illustrators is profiled in this special which chronicles his work over a period of 60 years.
S *It's Garry Shandling's Show*

9:00
2 **Movie:** *Gandhi* (1982). Part I of II. Ben Kingsley. Epic screen biography of Mohandas K. Gandhi; Oscar for Kingsley.
4 *A Year in the Life*
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *Hoover vs. the Kennedys: The Second Civil War* (1987). Part II of II. (repeated, Fri., 11/27 at 9 p.m.)
21 **Movie:** *Men of the Fighting Lady* (1954). Van Johnson.
31 *The Struggle for South Africa*
S **Movie:** *Top Gun*

9:30
7 *Slap Maxwell*
13 **Special:** *Buster Keaton, Part III*
H **Movie:** *Short Circuit*

10:00
4 **Special:** *Jay Leno's Comedy Hour*
5 9 News
7 *Dynasty*
31 *The Kwitny Report*
M **Movie:** *Codename: Wildgeese*
N **Movie:** *Mr. Love*

10:30
13 **Movie:** *Going My Way* (1944). Bing Crosby.
21 *Mark Russel Comedy Special*
31 *Only One Earth*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Patricia*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
H **Movie:** *Airplane!*

11:45
M **Movie:** *The Clan of the Cave Bear*

12 MIDNIGHT
7 **Movie:** *Two-Minute Warning* (1976)
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Blood Wedding*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*

12:40 a.m.
2 **Movie:** *The Thief Who Came to Dinner* (1973). Ryan O'Neal.

12:45 a.m.
S *Super Dave*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *To the Manor Born*
H **Movie:** *Hollywood Vice Squad*

1:15 a.m.
S **Movie:** *Richard Pryor Here and Now*

1:25 a.m.
M **Movie:** *Young Lady Chatterley II*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Mrs. Miniver* (1942). Greer Garson. Oscar-winning drama of an English family trying to cope with war.
9 *Home Shopping*
11 *Hug Tight*

2:30 a.m.
4 *Getting in Touch*
13 *Profiles of Nature*

2:45 a.m.
H **Movie:** *Class*

2:55 a.m.
S **Movie:** *The Sensuous Nurse*

3:00 a.m.
4 *Matchmaker*
7 News
11 *Keys to Success*
13 *Nature*
M **Movie:** *Streets of Gold*

3:30 a.m.
4 *New Record Guide*
7 **Movie:** *Goodnight, My Love* (1972)
11 **Movie:** *Block Busters* (1944). Leo Gorcey.

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:20 a.m.
S **Movie:** *Free Spirit*

4:25 a.m.
H **Movie:** *Sword of Gideon*

4:30 a.m.
13 *Mystery!: Lord Peter Wimsey*
M **Movie:** *Stand Alone*

5:00 a.m.
4 *New Wilderness*
7 *Branded*
11 *One Step Beyond*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., NOV. 26

6:00
2 **Football:** Minnesota vs. Dallas (continued from 3:30 p.m.)
4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Great Chefs of New Orleans*
31 Italian programming (concludes at 8)
S **Movie:** *A Home of Our Own*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *White Nights*

7:00
2 4 5 News
7 *Jeopardy*
9 **Movie:** *Funny Lady* (1975). Barbra Streisand. James Caan. Some good musical moments for Streisand in this sequel to the film *Funny Girl.*
11 *Cheers*
13 21 *Nightly Business Report*
M **Movie:** *The Jewel and the Nile*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 **Special:** *Bugs Bunny Thanksgiving Diet*
4 *Cosby Show*
5 **Movie:** *Lilies of the Field* (1963). Sidney Poitier. Poitier won an Oscar for his brilliant portrayal of a man who helps a group of German nuns build a chapel.
7 *Sledge Hammer!*
11 *National Geographic on Assignment*
21 *Trying Times*
31 *Dark Shadows*
N **Movie:** *Hannah and Her Sisters*
S **Movie:** *Sweet Liberty*

8:30
2 **Special:** *Daffy Duck's Thanks-For-Giving*
4 *A Different World*
7 *The Charmings*
13 *Currents*
21 *This Old House*

9:00
2 **Movie:** *Gandhi* (1982). Part II of II. Ben Kingsley. (Part I, Wed., 11/25 at 9.)
4 *Cheers*
7 **Movie:** *Norman Rockwell's "Breaking Home Ties"* (1987). Jason Robards.
13 *The Story of English*
21 31 *Mystery!: Lord Peter Wimsey*
H **Movie:** *Laguna Heat*
M **Movie:** *Club Paradise*

9:30
4 *Mama's Boy*

10:00
4 **Special:** *This Is Your Life*
5 9 News
13 *In Performance at the White House*
21 31 *Masterpiece Theatre*
N **Movie:** *White Voices*
S **Movie:** *Something Wild*

10:30
M **Movie:** *Running Scared*

:00
4 7 11 News
_M*A*S*H_
Simon & Simon
Movie: *Little Women*
33). Katharine
pburn. Superb film
sion of the Alcott
ssic; Hepburn is
rvelous.
Are You Being Served?
Video Music Box
Inside the NFL

:30
Night Heat
David Letterman
Late Show
Nightline
The Honeymooners
The Many Wives of
trick

MIDNIGHT
Movie: *The Private*
avy of Sgt. O'Farrell
968). Bob Hope.
Entertainment Tonight
Star Trek
Long Island Report
Movie: *Hannah and*
er Sisters
Movie: *MacArthur's*
hildren
Movie: *Wise Guys*

2:20 a.m.
Movie: *Crossroads*

2:30 a.m.
David Letterman
WKRP in Cincinnati
Truth or Consequences
The Ring of Truth

2:40 a.m.
Movie: *Wild Horses*

:00 a.m.
Archie Bunker's Place
Joe Franklin Show
Twilight Zone
To the Manor Born

:30 a.m.
11 News
Get Smart
MacNeil/Lehrer

:35 a.m.
Movie: *The Men's*
lub

:50 a.m.
Movie: *Hot Resort*

:55 a.m.
News

:00 a.m.
News
Ask Dr. Ruth
Movie: *Random*
arvest (1942). Ronald
olman, Greer Garson.
Home Shopping
Silent Tragedy
Movie: *Club Paradise*

:25 a.m.
Movie: *The Prize*
ighter (1979)

:30 a.m.
Getting in Touch
Profiles of Nature

:00 a.m.
Matchmaker
Lifestyles of the Rich and
amous
The Ring of Truth

:25 a.m.
Movie: *Night Patrol*
Movie: *Girls School*
creamers

:30 a.m.
New Record Guide

:35 a.m.
Comedy Experiment

4:00 a.m.
4 *Ben Casey*
11 **Movie:** *Come Out*
Fighting (1945). Leo
Gorcey.
13 *Innovation*

4:10 a.m.
M **Movie:** *The Patriot*

4:30 a.m.
7 *The Avengers*
13 *The Adams Chronicles*

4:40 a.m.
5 *I Love Lucy*

4:55 a.m.
H **Movie:** *Laguna Heat*
S **Movie:** *Cheyenne*
Social Club

5:00 a.m.
4 *New Wilderness*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News

FRI., NOV. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming
(concludes at 8)
M **Movie:** *90 Days*
S **Movie:** *Bad Medicine*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business*
Report
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

7:45
S *Comedy Club Network*

8:00
2 *Beauty and the Beast*
4 **Special:** *Disney's*
Celebrity Circus
5 **Movie:** *3-D Madness:*
The Mad Magician (1954)
7 *Full House*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Nature*
31 *Washington Week in*
Review
H **Movie:** *Back to the*
Future
M **Movie:** *True Stories*
N **Movie:** *90 Days*
S **Movie:** *Stoogemania*

8:30
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 **Movie:** *Police Academy*
(1984). Steve Guttenberg.
7 *Mr. Belvedere*
9 *Morton Downey Show*
11 **Movie:** *Hoover vs. the*
Kennedys: The Second Civil
War (1987). Part II of II.
(repeat of Wed., 11/25, at
9 p.m..)
13 *Great Performances:*
Celebrating Gershwin: Part
I—The Jazz Age. A two-
part series; simulcast over
WQXR-FM.
21 *Oil:* "The Global
Gamble"

9:30
7 *Pursuit of Happiness*
M *Comedy Experiment*
S *Super Dave*

10:00
2 *Falcon Crest*
5 9 News
7 *20/20*
21 *Pride of Place—*
Building the American
Dream
H **Movie:** *Peggy Sue Got*
Married
M **Movie:** *Eat and Run*
N **Movie:** *Les Comperes*
S *Brothers*

10:30
13 **Movie:** *It's a*
Wonderful Life (1946)
31 *Digging Dinosaurs*
S *It's Garry Shandling's*
Show

11:00
2 4 7 11 News
5 _M*A*S*H_
9 *Simon & Simon*
21 *Wall $treet Week*
31 *Video Music Box*
S **Movie:** *Invasion*
U.S.A.

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *The Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
M **Movie:** *Aliens*

11:45
H **Movie:** *Jumpin' Jack*
Flash

12 MIDNIGHT
7 **Movie:** *The Hound of*
the Baskervilles (1959)
9 *Friday Night Ringside*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *True Stories*

12:30 a.m.
2 **Movie:** *The World*
According to Garp (1982).
Robin Williams.
4 *David Letterman*
5 *WKRP in Cincinnati*
13 To be announced
21 **Movie:** *We're Not*
Dressing (1934). George
Burns, Bing Crosby.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *To the Manor Born*
S **Movie:** *Warrior Queen*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*

1:35 a.m.
H *Inside the NFL*

1:45 a.m.
7 News

1:50 a.m.
M **Movie:** *Warrior Queen*

2:00 a.m.
5 **Movie:** *The Champ*
(1931). Wallace Beery.
9 **Movie:** *Ryan's*
Daughter (1970). Sarah
Miles, John Mills.
11 *Twilight Zone*

2:15 a.m.
7 **Movie:** *Harry & Son*
(1984). Paul Newman.
S **Movie:** *Creator*

2:30 a.m.
4 News
11 *Keys to Success*
13 *Profiles of Nature*

2:35 a.m.
H **Movie:** *Easy Rider*

3:00 a.m.
2 *Win, Lose, or Draw*
4 *Getting in Touch*
11 **Movie:** *Follow the*
Leader (1944)
13 *Film on Film*

3:15 a.m.
M **Movie:** *A Breed Apart*

3:30 a.m.
2 *Win, Lose, or Draw*
4 *Matchmaker*

3:50 a.m.
5 *I Love Lucy*

4:00 a.m.
2 *Newsmakers*
4 *New Record Guide*
13 **Movie:** *Privilege*
(1967). Paul Jones.

4:05 a.m.
S **Movie:** *Camelot*

4:15 a.m.
H **Movie:** *Fever Pitch*

4:30 a.m.
2 **Movie:** *The Lucifer*
Complex (1976). Robert
Vaughn.
4 *New Wilderness*
11 *Keys to Success*

4:40 a.m.
7 *Safari to Adventure*

4:50 a.m.
M *Comedy Experiment*

5:00 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *U.S. Farm Report*

5:20 a.m.
M **Movie:** *True Stories*

5:30 a.m.
11 News

MON., NOV. 30

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Wild America*
21 *Victory Garden*
31 Italian programming
(concludes at 8)
M **Movie:** *I Ought to Be*
in Pictures
S **Movie:** *Show Boat*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business*
Report

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*

8:00
2 *Frank's Place*
4 *ALF*
5 **Special:** *TV Hall of*
Fame
7 **Special:** *The Ultimate*
Stuntman
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *The Man Who Loved*
Birds
31 *Peter, Paul, and Mary*
H **Movie:** *Peggy Sue Got*
Married
M **Movie:** *That's Life!*
N **Movie:** *What's Up*
Tiger Lily?
S **Movie:** *Echo Park*

8:30
2 *Kate & Allie*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith's Money*
World

9:00
2 *Hallmark Hall of Fame:*
The Secret Garden (1987)
4 **Movie:** *Fatal*
Confession—A Father
Dowling Mystery (1987).
Tom Bosley.
7 **Football:**
Los Angeles vs. Seattle
(concludes at midnight,
approx.)
9 *Morton Downey Show*
11 *A Christmas Story*
(1983). Darren McGavin.
13 *The Adams Chronicles*
31 *All the World's a Stage*

9:10
21 *Remembering Bing.* A
tribute to Bing Crosby.

9:30
S **Movie:** *Richard Pryor*
Here and Now

10:00
5 9 News
13 *Upstairs, Downstairs*
31 *Ring of Truth*
H **Movie:** *Laguna Heat*
M *B.B. King and Friends*
N **Movie:** *Stripper*

11:00
2 4 11 News
5 _M*A*S*H_
9 *Simon & Simon*
13 *Newport Jazz 1987*
21 *Are You Being Served?*
31 *Video Music Box*
M **Movie:** *Something*
Wild

11:15
S *Aretha!*

11:30
2 *Hunter*
4 *Best of Carson*
5 **Premiere:** *Wilton-*
North Report
11 *The Honeymooners*
21 *Trying Times*

11:55
H **Movie:** *Hollywood*
Vice Squad

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*
N **Movie:** *White Voices*

12:15 a.m.
S **Movie:** *Cheyenne*
Social Club

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature*

12:40 a.m.
2 **Movie:** *The Parade*
(1983). Michael Learned.

12:55 a.m.
M *Comedy Experiment*

1:00 a.m.
5 *Weight Control*
7 **Movie:** *Four Guns to*
the Border (1954)
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *To the Manor Born*

1:25 a.m.
M **Movie:** *Young Lady*
Chatterley II

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*

1:40 a.m.
H **Movie:** *Class*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Helter Skelter*
(1976). Part I of II.
George DiCenzo.
9 *Home Shopping*
11 *Keys to Success*

2:05 a.m.
S **Movie:** *The Sensuous*
Nurse

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
7 News

3:00 a.m.
4 *Matchmaker*
11 *Focus on Success*
13 *Ring of Truth*
M **Movie:** *Codename:*
Wildgeese

3:10 a.m.
7 **Movie:** *Guess Who's*
Sleeping in My Bed?
(1973). Barbara Eden.

3:20 a.m.
H **Movie:** *Crawlspace*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *The Diary of*
Anne Frank (1980)
S **Movie:** *A Home of*
Our Own

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Innovation*

4:30 a.m.
7 *The Avengers*
13 *Masterpiece Theatre*

4:45 a.m.
H **Movie:** *Peggy Sue Got*
Married
M **Movie:** *'Round*
Midnight

5:00 a.m.
4 *New Wilderness*

5:15 a.m.
S **Movie:** *The Charge at*
Feather River

TELEVISION

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *American Interests*

TUE., DEC. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *The Jeffersons*
13 *Degrassi Junior High*
21 *Growing a Business:* "Product"
31 Italian programming (concludes at 8)
M **Movie:** *The Pirate Movie*
S **Movie:** *The Man Who Came to Dinner*

6:30
5 *Family Ties*
7 News
11 *The Honeymooners*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *One Crazy Summer*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 **Special:** *Christmas in Rockefeller Center*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Houston Knights*
4 *Matlock*
5 **Special:** *Howdy Doody 40th Anniversary Reunion*
7 *Who's the Boss?*
9 *Bosom Buddies*
11 **Special:** *Modern Love: Scared Sex in America*
21 *Nova*
31 *Dark Shadows*
H **Movie:** *Brighton Beach Memoirs*
M **Movie:** *Airplane II: The Sequel*
N **Movie:** *Miss Mary*
S **Movie:** *Modern Girls*

8:30
7 *Growing Pains*
9 *Entertainment Tonight*
13 *Innovation*

9:00
2 *Jake and the Fat Man*
4 **Special:** *The Presidency—The First Debate*
7 *Moonlighting*
9 *Morton Downey Show*
13 *Nova*
31 *Target*

9:10
21 *One More Season*

9:30
M **Movie:** *All the Right Moves*
S *Comedy Spotlight*

10:00
2 *Law & Harry McGraw*
5 9 News
7 *Thirtysomething*
11 *Forgotten Children*
13 *The Ring of Truth*
21 *The Story of English*
31 *Hitchhiker's Guide to the Galaxy*
H *Comic Relief '87*
N **Movie:** *Bed and Board*
S **Movie:** *Mona Lisa*

10:30
31 *Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom*
21 *Are You Being Served?*
31 *Video Music Box*
M **Movie:** *Youngblood*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Wilton-North Report*
7 *Nightline*
11 *The Honeymooners*
21 *Good Neighbors*

11:45
S **Movie:** *Red Sonja*

12 MIDNIGHT
7 **Movie:** *Commandos*
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
H *On Location*
N **Movie:** *My American Cousin*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Man Who Loved Birds*

12:40 a.m.
2 **Movie:** *Miss All-American Beauty* (1982)

12:50 a.m.
M **Movie:** *The Love Machine*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin*
11 *Twilight Zone*
13 *To the Manor Born*

1:05 a.m.
H **Movie:** *Joshua Then and Now*

1:20 a.m.
S **Movie:** *Something Wild*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Helter Skelter* (1976). Part II of II. George DiCenzo. (Part I, Mon., 11/30 at 2 a.m.)
9 *Home Shopping*
11 *Twilight Zone*

2:25 a.m.
7 **Movie:** *D-Day on Mars* (1966). Dennis Moore.

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
M **Movie:** *Eat and Run*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *The Dark Angel* (1935). Fredric March.
13 *World Chess Championship*

3:05 a.m.
H *Phillip Marlowe, Priva Eye*

3:20 a.m.
S **Movie:** *Patricia*

3:30 a.m.
4 *New Record Guide*

3:55 a.m.
H **Movie:** *Dark Forces*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Innovation*

4:10 a.m.
M **Movie:** *Running Scared*

4:30 a.m.
7 *The Avengers*
13 *Upstairs Downstairs*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*
S *Comedy Spotlight*

5:30 a.m.
4 *Slim Cooking*
11 News
13 *Tony Brown's Journal*

5:35 a.m.
S *Charlie's Christmas Secret*

Weekend, November 28–29

SAT., NOV. 28

6:00 a.m.
4 *Joy of Gardening*
5 *Can You Be Thinner?*
7 *World of Photography*
9 News
11 *Christian Science*
13 *The Story of English*
H **Movie:** *The Secret Adventures of Tom Sawyer and Huck Finn*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wildlife Adventure*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Families*
7 *The Stableboy's Christmas*
11 *Tom and Jerry*
13 *Currents*
M **Movie:** *Start the Revolution Without Me*
S **Movie:** *Dragonslayer*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *The City That Forgot About Christmas*
11 *Voltron*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 *Care Bears Family*
11 *Heathcliff*
13 *The Constitution*
21 *Sesame Street*
H **Movie:** *The Sterile Cuckoo*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Little Clowns*
11 *Keys to Success*
M **Movie:** *Critters*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
11 *Hee Haw*
13 *Washington Week*
21 *Drum Corps World Championships*
S **Movie:** *The House of the Seven Hawks*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 *Wrestling*
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
31 *Body Electric*
H *Inside the NFL*
M **Movie:** *Big Trouble in Little China*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*
S **Movie:** *Untamed*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
H **Movie:** *Pee-wee's Big Adventure*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *Jane Brody's Kitchen*
31 *Degrassi Junior High*

12 NOON
2 **College Football:** Nebraska vs. Colorado or, Florida vs. Florida St.
4 *Foofur*
5 *World of Disney*
7 *Animal Crack-ups*
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
M **Movie:** *Oxford Blues*
S **Movie:** *Death of a Salesman*

12:30
4 *I'm Telling*
7 *Health Show*
9 *Fan Club*
21 *This Old House*
H **Movie:** *Midnight Madness*

1:00
4 *The Bear Who Slept Through Christmas*
5 **Movie:** *The Black Stallion* (1979). Mickey Rooney.
7 **Tennis:** Minolta Stakes Tournament
9 *American Bandstand*
11 **Movie:** *Susan Slept Here* (1954). Dick Powell.
13 *You Gotta Have Art*
21 *Frugal Gourmet*
31 *Good Morning Asia*

1:30
4 *Imagine That*
21 *French Chef*

2:00
4 **Bowling:** PBA Tour
9 *Black Sheep Squadron*
13 **Movie:** *Little Women* (1933). Katharine Hepburn.
21 *Joy of Painting*
31 *World TV Presents*
M **Movie:** *The Professionals*

2:30
21 *The Art of William Alexander*
H **Movie:** *One Crazy Summer*
S **Movie:** *Young and Free*

3:00
5 **Movie:** *3-D Madness: The Mad Magician* (1954)
7 **College Football:** To be announced
9 *Knightrider*
11 *Twilight Zone*
21 *Rod and Reel Streamside*

3:30
4 **Golf:** The Skins Game
11 *At the Movies*
21 *Motorweek*

4:00
2 **College Football:** Notre Dame vs. Miami
9 *A-Team*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
H **Movie:** *To Sir With Love*
M **Movie:** *Honkytonk Man*
S **Movie:** *Strange Invaders*

4:30
11 *New Gidget*
13 *Growing a Business:* "Product"
21 *This Old House*
31 *Cityscope*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
13 *The First Eden*
21 *Degrassi Junior High*
31 *Tokyo Day*

5:30
11 *Bustin' Loose*
21 **Movie:** *Doctor Who*
31 *Looking East*

6:00
4 News
5 *What's Happening Now?*
9 Wrestling
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *Florida Straits*
M **Movie:** *Operation Pacific*
S **Movie:** *Dragonslayer*

6:30
4 News
5 *Small Wonder*
31 *In Black and White*

7:00
2 7 News
4 *Showtime at the Apollo*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*

8:00
2 **Movie:** *Murder in Three Acts* (1985). Lee Horsley.
4 *Facts of Life*
5 *Mr. President*
7 *Ohara*

9 **Movie:** *Adam's Rib* (1949). Katharine Hepburn, Spencer Tracy.
11 **Movie:** *Chariots of Fire* (1981). Ben Cross.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *The Impossible Spy*
M **Movie:** *Big Trouble in Little China*
N **Movie:** *Came a Hot Friday*
S **Movie:** *Children of a Lesser God*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
4 *Golden Girls*
5 *Beans Baxter*
7 *Sable*
13 *Mystery!: Lord Peter Wimsey*
21 *Good Neighbors*
31 *Secret Agent*

9:30
4 *Amen*
5 *Second Chance*
21 *Dad's Army*
H *1st & Ten:* "Going for Broke"

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Hotel*
13 *Film on Film:* "Alec Guinness"
21 *No Place Like Home*
31 *Blake's Seven*
H *On Location*
M **Movie:** *Wanted Dead or Alive*
N **Movie:** *She's Gotta Have It*
S *Island Records All-Stars*

10:30
5 Sports
9 *Medical Journal*
11 News
21 *Butterflies*

11:00
2 4 7 News

Movie: *Porky's*
nge (1985)
Basketball: N.I.T.
sic (concludes at
m., approx.)
Movie: *Agatha*
istie's Murder Is Easy
32). Olivia de
illand.
Movie: *Ministry of*
(1944). Ray Milland.
Monty Python
Eye on Dance: "Dance
tography"
Movie: *One Crazy*
nmer
Movie: *Hardbodies 2*

30
Saturday Night Live
News
Movie: *Ballad of a*
dier (1960)
State of the Arts

45
D.C. Follies
Movie: *The Fiction*
kers (1966). Roger
ore.

:50
Movie: *At Close Range*

MIDNIGHT
Movie: *Night of the*
ana

:15 a.m.
Dom Deluise Show

:30 a.m.
You Gotta Have Art
Movie: *Murphy's Law*

:35 a.m.
Movie: *Last Resort*

:45 a.m.
Movie: *Ladies of*
ime (1971). David
nssen.

00 a.m.
Showtime at the Apollo
Movie: *Destination*
kyo (1943). Cary
rant.
Entertainment This
eek
Women's Wrestling
Trying Times:
Moving Day"

30 a.m.
Rockschool

50 a.m.
Movie: *Pork Chop*
ill (1959). Gregory
eck.
Movie: *Black Moon*
ising

00 a.m.
Comedy Club
Movie: *It Happened*
ne Night (1934).
laudette Colbert, Clark
able.
News
Movie: *Gabriel Over*
e White House (1933)

:05 a.m.
Movie: *Things Are*
ough All Over

:15 a.m.
Movie: *Strange*
nvaders

:30 a.m.
Sea Hunt
Solid Gold

:00 a.m.
Win, Lose, or Draw
Ask Dr. Ruth

:30 a.m.
D.C. Follies

4 *Snicker Theater*
11 **Movie:** *In the Steps of a Dead Man* (1974). John Nolan.
13 **Movie:** *The Last Gangster* (1937). Edward G. Robinson.

3:35 a.m.
M **Movie:** *Hardbodies*

3:40 a.m.
H **Movie:** *Florida Straits*

3:45 a.m.
5 *Can You Be Thinner?*
7 **Movie:** *American Empire* (1942)

3:55 a.m.
S **Movie:** *The Happy Hooker Goes Hollywood*

4:00 a.m.
2 News
9 **Movie:** *The Solid Gold Cadillac* (1956). Judy Holliday, Paul Douglas.

4:45 a.m.
2 **Movie:** *Just an Old Sweet Song* (1976). Robert Hooks.

5:00 a.m.
11 *Twilight Zone*

5:05 a.m.
M **Movie:** *Wanted Dead or Alive*

5:20 a.m.
H *On Location*

5:25 a.m.
S **Movie:** *Under Shelter*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News

SUN., NOV. 29

6:00 a.m.
4 *Today in New York*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *The First Eden*
S **Movie:** *Who Has Seen the Wind?*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *In the Black*
11 *Christian Science*
H **Movie:** *Airplane!*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
M **Movie:** *Jim Thorpe—All American*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)

H *Fraggle Rock*
S *Faerie Tale Theatre*

8:30 a.m.
2 *Wall $treet Journal*
5 *Sunday Mass*
7 *The Great Christmas Race*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *McCreary Report*
7 **Movie:** *Mayflower* (1979). Anthony Hopkins.
11 *Voltron*
13 *Sesame Street*
21 *Owl/TV*
H *Lyle, Lyle Crocodile*
M **Movie:** *Absence of Malice*
S *Who Am I This Time?*

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
21 *Reading Rainbow*
H **Movie:** *American Flyers*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
S **Movie:** *Top Gun*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
9 *Bugs Bunny*
11 **Movie:** *G.I. Joe: The Movie*
13 *Rockschool*
21 *Inside Albany*

11:00 a.m.
2 *Community*
4 *Visiones*
5 **Movie:** *Tarzan and the Great River* (1967)
7 *News Conference*
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week*
M *Dangerous Film Club*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
21 *Wall $treet Week*
H **Movie:** *White Nights*
M **Movie:** *The Goonies*

12 NOON
2 *This Is NFL*
4 *Essence*
9 **Movie:** *Divorce, American Style* (1967). Debbie Reynolds.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Love With a Perfect Stranger*

12:30
2 *NFL Today*
4 *NFL Live*
7 *Business World*
11 **Movie:** *March of the Wooden Soldiers* (1934). Laurel and Hardy.
13 *Inside Albany*
21 *Wild America*

1:00
2 **Movie:** *The Day They Hanged Kid Curry* (1970). Ben Murphy.
4 **Football:** Jets vs. Cincinnati
5 **Movie:** *Living It Up* (1954). Dean Martin.
7 *Like It Is*

13 *In Performance at the White House*
21 *Nature*

1:30
M **Movie:** *The Seventh Voyage of Sinbad*

2:00
7 *Ebony/Jet Showcase*
9 **Movie:** *A Guide for the Married Man* (1978)
11 *National Geographic on Assignment*
13 **Movie:** *It's a Wonderful Life* (1946). James Stewart.
21 *Glenn Miller*
31 *World TV Presents*
H **Movie:** *Ordinary Heroes*
S **Movie:** *Don't Make Waves*

2:30
2 **Movie:** *Delancey Street: The Crisis Within* (1975). Mark Hamill.
7 *Siskel & Ebert & the Movies*

3:00
5 **Movie:** *The Time Machine* (1960). Rod Taylor.
7 *Road to Calgary*
11 **Movie:** *Apocalypse Now* (1979). Marlon Brando.
31 *Washington Week*
M **Movie:** *Haunted Honeymoon*

3:30
31 *Ask Congress*
H **Movie:** *Short Circuit*

4:00
2 **Football:** Giants vs. Washington (concludes at 7, approx.)
4 **Golf:** The Skins Game
7 **Tennis:** Minolta Stakes Tournament
9 *Magnum, P.I.*
21 *Great Chefs of New Orleans*
31 *Tony Brown's Journal*
S **Movie:** *Who Has Seen the Wind?*

4:10
13 *James Galway's Christmas Carol*

4:30
21 *Louisiana Cookin'*
31 *World Chronicle*
M **Movie:** *Funny Girl*

5:00
5 **Movie:** *Miracle on 34th Street* (1947). Natalie Wood, Edmund Gwenn. Colorized version.
9 *Best of National Geographic*
13 *Candidates '88*
21 *A House for All Seasons*
31 *Hello Jerusalem*

5:30
21 *This Old House*
31 *European Journal*
H **Movie:** *Airplane!*

6:00
4 7 News
9 **Movie:** *The Night They Saved Christmas* (1984). Art Carney.
11 **Movie:** *The Black Stallion Returns* (1983)
13 21 *Wonderworks*
31 *U.S. Nippon Newscope*
S *Island Records All-Stars*

6:15
31 *Business Nippon*

6:30
4 7 News

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
31 *Japanese Theatre*
H **Movie:** *American Flyers*
M **Movie:** *Absence of Malice*
S *Faerie Tale Theatre:* "The Dancing Princesses"

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Spenser for Hire*
9 **Movie:** *Topper Returns* (1941). Roland Young. Colorized version.
11 *Star Trek: The Next Generation*
13 *Nature*
21 31 *Degrassi Junior High*
N **Movie:** *Come Have Coffee With Us*
S **Movie:** *Top Gun*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Only One Earth*
31 *The Master of Disaster*

9:00
2 **Movie:** *The Long Journey Home* (1987)
4 *Night Court*
5 *Tracey Ullman Show*
7 **Special:** *Las Vegas: An All-Star 75th Anniversary*
11 *Star Search*
13 *Masterpiece Theatre*
21 *River Journeys*
31 *Sgt. Pepper*
H **Movie:** *Touch and Go*
M **Movie:** *The Morning After*

9:30
4 *Beverly Hills Buntz*
5 *Duet*

10:00
4 *Unsolved Mysteries*
5 9 News
11 *Lifestyles of the Rich and Famous*
13 *Monty Python*
21 *Mystery!: Lord Peter Wimsey*
N **Movie:** *Trouble in Mind*
S **Movie:** *Down and Out in Beverly Hills*

10:30
5 9 Sports
13 *To Be Young, Gifted, and Black*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
21 *The Casebook of Sherlock Holmes*
H **Movie:** *White Nights*
M **Movie:** *Streets of Gold*

11:15
2 News

11:30
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*

11:45
2 7 Sports
S *Super Dave*

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *Valley of Mystery* (1967). Richard Egan.
9 *Dallas*
11 *Star Trek*
N **Movie:** *She'll Be Wearing Pink Pajamas*

12:15 a.m.
S **Movie:** *Mona Lisa*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*
5 *Kojak*
13 *Great Performances: Celebrating Gershwin*
M **Movie:** *Spiker*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
9 *Dallas*
11 *Odd Couple*

1:20 a.m.
H **Movie:** *Rebel*

1:30 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
11 News
13 *In Performance at the White House*

1:55 a.m.
7 **Movie:** *One Body Too Many* (1944). Jack Haley.

2:00 a.m.
2 News
4 *NCTV*
9 *Home Shopping Overnight*
11 *At the Movies*
S *Comedy Spotlight*

2:15 a.m.
M **Movie:** *Yong Lady Chatterley*

2:30 a.m.
4 *Positively Black*
5 *Foster Parents*
11 **Movie:** *The Snows of Kilimanjaro* (1952). Gregory Peck.
13 *American Masters Special*
S **Movie:** *The Men's Club*

2:55 a.m.
H **Movie:** *Hot Resort*

3:00 a.m.
4 *First Estate*

3:30 a.m.
5 *Christian Children's Fund*

4:00 a.m.
7 **Movie:** *Huckleberry Finn* (1975). Ron Howard.
M **Movie:** *Cavegirl*

4:15 a.m.
S **Movie:** *Children of a Lesser God*

4:30 a.m.
11 *Twilight Zone*
H **Movie:** *Mountaintop Motel Massacre*

5:00 a.m.
4 *New Wilderness*
11 *One Step Beyond*

5:30 a.m.
4 *Slim Cooking*
7 *Morning Stretch*
11 News
13 *Wall $treet Week*
M *Dangerous Film Club*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line, (count each letter, space and punctuation mark as a character). Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Furn Apt 64th/2nd Ave—Lux drm, 2 BR, 1 bth, short/long-term lease. $2300/mo. M-F 516-482-6022, Sat-Sun 516-829-9830.

APARTMENT/HOUSE SITTING

Apt Sitter—Responsible, 40, non-drinker/smoker, relocate NYC Jan. 401-846-0006.

APARTMENT/HOUSE TO SHARE

2-BR Apt Male Share/Midtown Manh—Elev, laundry. $645/mo. 212-757-5216.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

COOPERATIVE/CONDO
Manhattan

Contemp 3 BR Duplex/70's W End Ave 1st flr LR w/marble WBF & attached greenhse/patio, DR, kit w/cust-built cabinets & marble powder rm, 2nd flr MBR w/marble bth & all built-in furn, 2 add children's BRs, foyer w/full bth & laundry rm, sep entrances on each flr. $525,000. Sold by owner, no brokers. 212-213-9797.

Bleecker St.—Margin call. Must sell! Lrg, quiet, sunny duplex co-op. $275K or best offer. Call 212-977-4470 days.

LOFT LIVING **EXCLUSIVE**
GREAT OPPORTUNITY!
Tribeca's Best Co-op on Hudson Street.
2800' on Hi floor, 2 BR/Bath possible.
3-4, great light, 3 expos, Lo Maint.
INTERIORS **212-477-5959**

36th ST Bet Park & Lexington
CO-OP STUDIOS
FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-4620
Offering By Prospectus Only

Renting or Selling a Ski House?

For ski rentals, shares or sales, look for our **Ski Rental** or **Ski Co-op/Condo Sales** column in NEW YORK's Town and Country Properties section.

Call Nancy Engberg 212-971-3155.

Deadline for line listings: Tuesday 4pm, for issue on sale the following Monday.

$23.95 per line.

APT BUYS

80'S OFF PARK
DESIGNER LOFT
Lovely open 5-rm apt, brand new Kit & 2 1/2 marble baths. Spaced like open loft, especially designed by architect. Asking $495,000. Hi financing. For info call:
NANCY WEAVER 212-891-7006
Residence 752-3655
or BETH LEARSON 212-891-7087

PREWAR 7 - ASKING $885K
Million dollar apt & best deal in town in beaut bldg w/WBF. Lots of charm. 3 lrg Masters & Maids, formal Dining rm. Mint cond. Maint $1275.
BETH LEARSON 212-891-7087

5 RM CONDO -- FORMAL DR
2 lrg BRs. Excell cond. Bright & open in great bldg w/pool & garage. Great apt for entertaining. Asking $475,000. CC$500 R.E.$200. Call:
NANCY WEAVER 212-891-7006
Residence 752-3655
or BETH LEARSON 212-891-7087

DOUGLAS ELLIMAN
GIBBONS & IVES

COOPERATIVE/CONDO
New Jersey

NJ Porte Liberte—"An exciting commute to work by water, instead of packed sardine cans on wheels," that's what this soon to be finished 1 BR, ultramodern condo, built within a New England waterfront atmosphere, yet only 10 mins to downtown Manhattan, has to offer. Experience true waterfront living accompanied by harbor lights, touring pleasure crafts & occasional roaring cruiser horns. Lease with option or purchase direct. For more details contact Jack Baker of:
Baker and Baker Realty 201-798-SOLD

HOUSE
Westchester

PELHAM REALTY shows all the Pelhams' listings. All styles, $250's-$900's. 28 mins to Grand Central. **914-738-9000.**

Scarborough-On-Hudson
River views, 45 min commute to NYC. Solid 1929 Colonial with fireplaces in Liv Rm & Mast Bdrm. 3 bdrms, sunroom, porch, kitchen, breakfast room, and butlers pantry. Walk to station & shopping. Sale: $460,000, also for rent as of Jan 1988, $1700 per mo.

Houlihan/Lawrence
1141 Pleasantville Rd
Briarcliff Manor, NY 10510
(914) 762-7200

COUNTRY PROPERTY
For Sale/Rent

A "Forever" Gift—5 1/2 acres beaut wooded w/evergreens & hardwood. 2 1/2 hrs NYC, Sullivan Co. 1/2 hr from resort & ski areas. $19,000. $2900 down, very easy terms. No broker's fee. Other property avail. Owner. Call Marie at 203-485-9159.

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 450' ocean frt & 30 acres between Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

Isolated Farmhse—NJ on Delaware Rivr. 5 acres, 5 BRs. $700/mo. 212-206-1106.

Kinderhook, NY—3 BR, 1 1/2 bth, WBF, 15 min Amtrak. $650-750. 518-392-2480.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

SELLING YOUR HOME?

NEW YORK Magazine's Town and Country Properties special display advertising units are available every week for $1,100. Place an ad on Monday and see it in print in a week. This is your opportunity to reach 1.6 million receptive readers with a median household income of $85,200. They are young, affluent, property owners and property purchasers. They are in that important age group where families are started (and grow), and first (and second) homes are purchased. That's your target.'

Call Nancy Engberg.

Monday thru Friday 9:30 AM-5:30 pm.

212-971-3155.

Source: MMR 1987

MONROE COUNTRY ESTATE
55 mi NYC-bus. Groomed 3 1/2 acre, 3 bldg, shpd htd pool, patios, tennis ct. Hse: master & 3 sm BRs, LR/fplc, glass play rm, kit, 2 1/2 bth, gar. Cottage: nr pool, bar, 2 lg rms, 2 fplc, bth. 2nd cot: LR/wd stove, kit, glass din rm, BR, bth, gar. Lake rights. For fun family. $450,000. 914-783-9113.

PAWLING **$399,000**
IDYLLIC HIDEAWAY
Old beams, modern conveniences & country charm combine w/nature's gifts in this unique 4 BR, 2 1/2 bath home. Beautifully set on 4 1/2 tranquil, private acres, including a picture-perfect pond. Every amenity - truly very special!
GINNEL REAL ESTATE
Rt#22, Patterson, NY (914)279-5031

Sell Your House In
NEW YORK MAGAZINE's
Town & Country Properties

Special 1/6th blocks
(with or without photos)
are $1,100 each.
Let us help you show off
your property. No additional cost
for typesetting or camera work.

Call 212-971-3155

SKI RENTAL

Beaut Dutchess Co Home—Antiques, WB stove, priv 4 acres, scenic views, close to ski. $550/mo plus util. 212-362-4790.

Beaver Creek (Vail) The Charter—2 BR, sleeps 6, avail Xmas-N Yrs. 914-967-4720.

Vail & Aspen—Executive 2BR, 2 Bath condo. Great view. Avail 12/19. $175 nite. Seas $125 nite. 303-322-7697/861-7055.

Renting or Selling a Ski House?

For ski rentals, shares or sales, look for our **Ski Rental** or **Ski Co-op/Condo Sales** column in NEW YORK's Town and Country Properties section.

Call Nancy Engberg 212-971-3155.

Deadline for line listings: Tuesday 4pm, for issue on sale the following Monday.

$23.95 per line.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 5, 1987 issue:** $25.00 per line, one-time ad; $24.50 per line, four-time ad; $24.25 per line, seven-time ad. 36 characters equal 1 line, (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. *Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $376 per inch, one-time insertion. Complete rate card available.* **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Tour Spain—Free broch. Bravo Tours -800-272-8674 or 201-641-0655 in NJ.

Travelteens Inc—Summer 88 Mini Tours. Mon - return Fri. Brochure (516) 678-4463.

AIRLINE

JETTING TO EUROPE

Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

INNS AND LODGES
New York

THE INN AT QUOGUE

Enjoy a glorious fall in the Hamptons at our 200-yr-old country inn in the Village of Quogue, Southampton Town, LI. Fully modern, heated rms w/priv bths, some w/fplc, all with TV. Country French 2-Star cuisine. Low off-season rates. Special Thanksgiving pkgs. AMEX honored. Reservations: 212-371-3300, 516-653-6560.

RESORT
New York

GOLD MTN CHALET RESORT

A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

Woodstock Weekend—2 BR duplicate wing of Louis XIV's hunting lodge (Chateau d'Hericy)Riley RE 914-679-7181.

VILLA/CONDO/APTS
Worldwide

Vacation Villas, Ski Chalets, Apts.
Italy, France, Switz., Spain, Ibiza, Jamaica.
Call Overseas Connection: 212-769-1170

VILLA/CONDO/APTS
The South

Key West, FL. Spectacular—2-5 BR mansion, near beach. Wk/mo. 516-283-2160

IT'S TIME TO SPA!

- SPA-FINDERS, America's only full-service spa booking agency, will find the right spa to match your budget & *lifestyle...booking service & consultation are free.*
- Ask about our "specials"...**A BEST BUY** is a **$999** *week-long package at a spa* only 2½ hours drive from NYC including all meals, accommodations, exercise programs, lectures & a full range of pampering treatments.

CALL TODAY...
(212) 475-1000

or 1-800-ALL SPAS
outside New York State.

SPA-FINDERS℠
Travel Arrangements Ltd.
784 Broadway
New York, NY 10003

Our stunning 100-page catalog, *THE SPA FINDER*, details over 200 spas worldwide. To receive your copy, send $4.00, refundable when you book your vacation through us. (For first class delivery, please send $5.50.)

VILLA/CONDO/APTS
The Islands

Anguilla. Lovely Hilltop 1BR—Villa, furn, nr beaut beaches. Rubenstein, POB 1948, Brattleboro, VT 05301. 802-257-7436

Beautiful Puerto Rico Condo—On water, 2 BR, 2 bth. Pool, maid. 212-293-4800.

3 Hrs Kennedy—Your own suite, ex-emperor residence, king-sized bed, gold bathroom faucets. 10 suites only. Fully staffed (14), 3 mi priv white sand beach. $465/month per year. 212-980-5140.

VILLA/CONDO/APTS
Mexico

Acapulco—Lux villa, slps 10, 5BR, 6 bth, pool, maid. Ownr 212-684-3255 eve.

Cancun Dec. 12-19—Ocean vu, 5-Star Resort. Slps 2-6. All amenities. 212-734-0442.

Cancun—Dec19-26/Jan2-9. Lux on beach. Slps 6. 2BR, 2 bth, pool, tennis, maid, marina. Spec 1/2 price. Call 914-472-4190 eve.

Advertise in NEW YORK's
Travel Section.
Call: Diane Woodstock 212-971-3155

COMING SOON!

NEW YORK MAGAZINE'S

ANNUAL

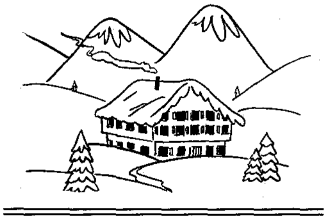
YEAR-END DOUBLE ISSUE

Issue dated Dec 21-28, on sale for two weeks.
"You Must Remember This", An issue you will remember.

NEW YORK has enlisted many of the city's leading writers, among them, Neil Simon, Avery Corman, Pete Hamill, Gay Talese, plus photographers and illustrators as contributors to our perfect-bound, year-end double issue, on the city of memory.

"You Must Remember This" will be on sale Dec 14th.
Ad deadline for classifieds will be extended
to Tues, Dec 8th until 4PM.
Call NEW YORK's Working Classifieds.
Place an ad on Monday and see it in print in a week.
Monday-Friday, 9am-5pm. Phone orders AX, MC & VI.

212-971-3155



SKI TOUR

SKI ASPEN PRESIDENTS' WEEK
Yes, we have space! Escorted Aspen tour from $735, incl: R/T air, land transfers, 7 nites lodging, lifts, lessons & many extras. Other destinations & dates from $699. Free brochure SKI COLBEE TOURS
212-921-2007 516-759-5700 718-470-1740

Ski Trip To Park City, Utah. Feb 13-20. All-inclusive fee. No hidden extras. Space limited. Blue Star Tours. 516-678-6291.

SKI AREAS
Europe

SKI FRANCE

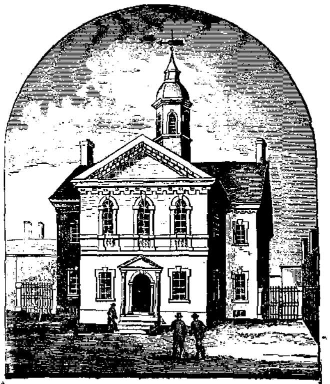
Studio & 1 BR apts in Meribel, Val Thorens, Avoraiz & Chamonix. From $291-$1575/wk. Specializing in apts & villas in London, Paris & The Riviera. 1-wk min. **Riviera Holidays. 516-487-8094.**

CROSS COUNTRY
New England

Deluxe X-C/Downhill Holiday—Ski Wknd in White Mts, N.H. Xmas & New Yrs. Beginners welcome. 212-722-4221.

SKI RESORT
New England

HUNTER - WINDHAM, NY
Mountaintop Resort Lodging And Reservation Service. Hotels. Chalets. Condos.
Special Xmas & New Year's Packages
Marcella 518-263-3700 or 518-263-HUNT
Out of NY State. 800-458-RSVP.



Working Classifieds
Call 212-971-3155

MAIL ORDER

New York Mail Order is a weekly feature. **Rates effective with the November 16, 1987 issue:** $32.45 per line, one-time ad; $27.85 per line, four consecutive ads; $26.50 per line, seven consecutive ads. 36 characters equal 1 line, (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $280 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Mail Order** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. **Contact Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

FOOD

Give The'Sweet Elite'—17 lbs. of picture-perfect citrus from Florida's Indian River Country. 3-Variety Pack of Jumbo Navel Oranges, Sweet Ruby Red Grapefruit, exciting Nova Tangelos, only $19.95, delivered. Vitamin-rich, satisfaction guaranteed. Your personal greeting card enclosed. Call 1-800-327-6060 or write Hale Indian River Groves, Dept. A880. Indian River Plaza, Wabasso, Fla. 32970.

Wolsk's
Gourmet Confectioner
Since 1939
Quality Dried Fruits • Candies
Nuts • Chocolates • Halvah
Cookies • Jams • Coffees
Retail Shop & Mail Order
VIA UPS (212) 475-0704
Wholesale (212) 475-7946
81 Ludlow Street NYC 10002
Sun-Thurs 8-5 Fri 8-2:30
Order By Phone • MC/Visa/Exp.Date
• Always A Tasteful Gift •
20-50% Off Retail

Dear Mail Order Advertisers,

NEW YORK Magazine reaches over 1.6 million readers with a median household income of $38,980. Our new Mail Order Section is a weekly feature and the place to include your products.

Books, Catalogs, Cosmetics/Fragrances,
Education, Fashion, Food, Furniture, Jewelry,
Merchandise/Gifts, Photographic Equipment.
They're all categories in the new classified section!

Ad line rates: 1-time order $32.45, 4-time order $27.85, 7-time order $26.50. 2-line minimum. Display rates: $280 per inch - ads increase in quarter-inch increments at prorated prices.
Place an ad on Monday and see it in print in a week! Call NEW YORK'S Working Classifieds, ask for Linda Bama at

212-971-3155.

(Source: 1986 SMRB).

JEWELRY

STERLING SILVER JEWELRY
Call for free catalogue. 30% below retail.
Immediate Delivery. **(800) 255-0925**

STERLING SILVER RIBBONS
Copies of Famous NY Jewelry Store
BOW Earrings and Brooch $35 each!
Postage Paid! Send to: 11 Bumblebee Lane
Norwalk, CT 06851.

MERCHANDISE/GIFT

CUOMO FOR PRESIDENT
Bumper Stickers! Cast your '88 vote now!
$2.00 ea. Great stocking stuffer too!
P.L.K. PO Box 1185 Saratoga, NY 12866

DAYTON'S RECORDS
World's largest collection of rare records. 2 million records in stock, all categories. Visit our store or order by mail. 48 East 11th St. NY, NY 10003 **212-254-5084.**

The 'Portrait Of Manhattan' Poster
by ROZ TANZMAN. Colorful Detail, Signed by artist, 26x39. Fun, a great gift! Send $20 to Roz - Suite 248 114-41 Queens Blvd. Forest Hills, NY 11374

CATALOG

NAME BRAND—Strollers, High Chairs, Swings, car seats. At everyday low prices! Maclaren, Aprica and more! Maclaren Royalty (Blue) $161 including shipping. Call for free catalog.
1-800-533-0134 In FLA 1-800-544-0134

HEALTH AND FITNESS

New York Health and Fitness is a weekly feature. **Rates effective with the January 5, 1987 issue:** $40.00 per line, one-time ad; $32.45 per line, four consecutive ads; $27.85 per line, seven consecutive ads. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Health and Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-971-3155. **Contact Mike Fazio or Linda Bama for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY

WANDA'S EUROPEAN
SKIN CARE CENTER
119 W. 57 St. (6-7 Ave.) NYC 10019
By Sonia
Full Leg Wax $25
Manicure $7
Pedicure $14
212-247-1202.

Facials, Electrolysis—Sport Shiatsu Massage for East Side. 212-980-0088.

Free Booklet—Referral throughout NYS. Permament hair removal specialists. NY Electrolysis Assoc. 718-648-6932.

GREAT GIFT IDEA
Manicure, Pedicure, Facial, Waxing, Makeovers in the luxury of your own home. Gift Certificates Available.
Call Pauline, 212-752-2879

212-687-4045 - N.Y. Cleansing Spa—$100 Total body care. Relaxing. Private.

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

Expert Hair Colorist—Will travel. 718-229-2798 leave message.

Face & Body Care—Waxing, Manicure, Facials. 52 West 39th St. 212-869-9210.

HOLISTIC HEALTH

A Gift For Life? Short Tai Chi—In-depth, privately. Free intro. 212-724-4393

Loving Touch Bodywork—Swedish, Esalen, Reiki. 212-972-7007/517-7754.

Gentle Bodywork—A relaxing treatment. Upper west side. 212-864-1405.

PHYSICAL FITNESS

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Expert—Private exercise and diet program for NY/LI/NJ. 212-560-0119.

ONE-ON-ONE The Ultimate Workout
Work with NY's top trainers in our facility or your home. BODYWORKS FITNESS 212-475-5030

WEIGHT CONTROL

DiET-FAST!
4 plans offering treatment by M.D., reg. dietician, R.N. for every reducing need.
FULL FAST - 5 tasty shakes a day
MOD FAST - 4 shakes plus salad & meal
MINI-FAST - 10-15 stubborn lbs. to lose.
NEW DiET-FAST COOKIE DIET
Manhattan **212-840-2121.**

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan. Possible insurance reimbursement. No waiting list. **Renaissance Medical Group. 212-686-3131**

Lose Quickly And Safely—Consult a professional weight therapist who knows your pain & frustration. 212-308-5891.

Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

LOSE WEIGHT AT LOVELY
FLORIDA OCEANFRONT RESORT
• 10-20 lbs. first week • Medically supervised • Vegetarian Cuisine • Juice & Water Fasting • Nutritional Counseling • Exercise Program
(305) 454-2220 – Brochure
REGENCY HEALTH RESORT & SPA
2000 S. Ocean Drive, Suite 3
Hallandale, FL 33009.
Between Ft. Lauderdale & Miami Beach

· LOSE 1 LB. A DAY! ·
Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
Manhattan Diet Clinic. 212-245-5940
Westchester Diet Clinic. 914-969-8200
Riverdale Diet Clinic. 212-796-6100

NEW HOPE FOR BULIMICS
PhD Specialist offers
Psychobiological treatment
for eating disorders. **212-505-9898**

Continued on next page.

Continued from previous page.

WEIGHT CONTROL

THE OPTIFAST PROGRAM
Physician's Weight Loss
Park Ave. (70th St) 212-288-5473.

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

LOSE WEIGHT
Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
212-879-4260.

Lose 10-20 Lbs—One week at the gracious Russell House, 611 Truman Ave, Key West, Fl, 33040. 305-294-8787.

Attention Boat Advertisers
NEW YORK'S Boat & Yacht Section
is the place for your advertising. Have a fling with 1.6 million readers (average household income of $38,980). *Source:* 1987 SMRB. Place an ad on Monday and see it in print the following Monday.
Call 212-971-3155.

HOLIDAY ENTERTAINING

GOURMET

nerican & Japanese Fine Catering—citing holiday menus. 212-929-0668.

nd For Dessert—Cakes, tarts and pies, ecially decorated for Birthdays, Wedngs and Thanksgiving. 718-745-6876.

ngelica—Exquisite meals in a charming om for up to 20 guests. 212-620-9622

axter's & Son—Producing creative tering!!! 212-674-2629.

GARVIN'S
RESTAURANT
Two Beautiful Private Rooms
For Special Occasions from 40-400
Call LAURIE GARVIN
(212) 473-5261
Weddings/Cocktail Parties
Dinners/Luncheons
Washington Square
19 Waverly Place/bet 5th Av & B'way

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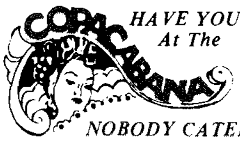

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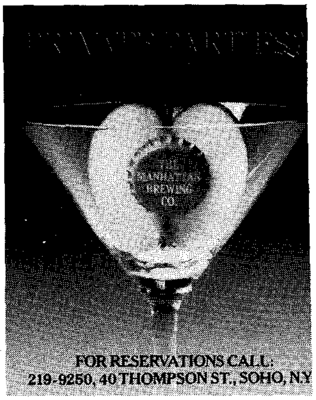

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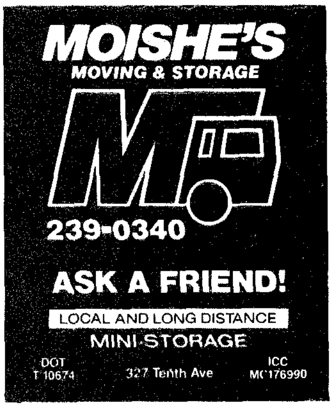
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Continued on next page.

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You Finally Found Me—29, Jewish businessman, cute, fun-loving, well-built. Seeks svelte, sexy lady, 20's, intelligent, affectionate, appreciates a sense of humor, has an enthusiasm for work and has warm toes to keep mine toasty this winter (and hopefully longer). No photo, no reply. NYM P626

Writer-Producer—Handsome, witty, nice, 42, wonders where he'll meet a very special, good-natured, pretty, talented woman, involved in the arts or the media. Non-smoker. Note with recent photo please. NYM P148

Black Professional Woman Sought—Ever feel like you're caught between two worlds - one black, one white? This single, Caucasian gentleman knows that feeling well. I'm 25, 6'3", 180 lbs and very good-looking. Let's get together. Through understanding and good times we can find temporary relief from this problem we didn't create. Photo. NYM P681.

Does Commitment Mean—An institution to you? Then stay home with mommy. But if you're a man not afraid of emotional intimacy, if you value honesty, trust and integrity and are looking for a mutually nurturing relationship that will grow into something that will last, write to me. If you're very tall, very bright, 35-45 and very funny (show me, don't tell me), I'll call you. By the way I'm 38, almost 5'10" and a terrific lady. See that - I'm confiding in you already! NYM P856

Caring, Sharing, Very Successful—And handsome, tall, trim Westchester publisher, 53. Seeks beautiful, tall, thin, athletic, together, non-smoking woman, 28-40, who is articulate, upbeat, fun, traveled and enjoys the finer things in life including the outdoors, sailing, country inns and dining - and who will explore a caring, sharing commitment. Photo a must. NYM T317

Well-Balanced—Sensible, personable man in upper 60's. Active. Financially sound. Warm and liberal. Would like to meet one woman who is a true portrayer of herself. Age - 50's. Financially - very secure. Residence - Manhattan. Looks - sensuously attractive, Rubenesque. Also - salty, classy, mentally and physically healthy, bright, strong and enjoyer of TLC. Worldly and pleasantly sophisticated. And is absolutely not marriage-minded. Recent photo would help. NYM P767

Naturally Beautiful Blond—Aristocratic looking, accomplished, bright, secure, 5'10", very trim lady would like to meet equally unusual and attractive, athletic man, 40-60, with a great sense of humor. Photo/note/phone. NYM P667

Handsome Jewish Attorney—33, 6', blond, blue eyes. Seeking woman, 25-35, who is attractive, caring, sincere and affectionate and enjoys dining out, movies, theater, traveling, sports and music. Please write with phone number. NYM P762

Extraordinary Opportunity—Successful, caring, classy male, 38, with appreciation of the arts, nature and all else that life has to offer, finally is ready to settle down. Seeks sophisticated, sensual, spontaneous Jewish lady, 25-34, with joie de vivre, who is looking for fun, warmth, commitment and the dream of a lifetime. Photo/note/phone. NYM P702

Gambling Woman—Willing to make a final bet. Elegant, successful, sensuous woman with flair, charm, style, wit and grace. Wants to put all her chips on a winning man. Essential requirements: style, good looks, good mind and a good dose of mischief. Prefer over 40 and under 90. NYM P711

Picture This...—The holidays and you finally have that special woman to share them with. She's Jewish, 5'5", early 30's, successful, athletic, shapely with great big blue eyes. You talk about business, adventures, the future or just have fun together. If you are a one-woman man, over 5'9", 28-45, who wants a serious relationship and can see yourself here, send note/photo/phone. NYM P764

Handsome, Tall, Romantic—Professional man, 40, music and travel lover. Looking for a pretty, vivacious woman, 25-35, to share a full, rich life together with marriage/children as our goal. NYM P763

Big-Eyed, Sassy, Well-Dressed—Thin Manhattan lady, equally at home in the country. Seeks a tall, trim, over-40, Jewish Best Friend who is upbeat, educated and secure. Photo/note. NYM P836

Shapely, Sexy, Dark-Eyed Beauty—Recently single. I enjoy spending time in my city condo or country retreat. Seek to share love with a romantic, fun-loving man. I especially adore a mature man over 40. Distinguished. Gray hair is just fine. If this describes you, send me a note. Photo, if possible. NYM P756

I Can't Believe I'm Doing This—Would you believe that this striking professional woman with the zaniness of Goldie Hawn and looks that range between Stefanie Powers and Victoria Principal is actually writing a personal ad? Too good to be true, right? Well, maybe you are as unique as I am. If you're wondering why you're reading this, then maybe we should meet. If you are open, tender, like to laugh, successful, 35-45, and are easy to look at and talk with, then answer this ad. Photo/letter/phone. NYM P759

Petite, Vivacious Woman—With content, adult children, who likes city and country life, would like to meet a man in his 50's or early 60's who is humane, expressive and decisive, who enjoys a creative mind and is himself in a profession he considers creative. I am a warm and romantic woman who is looking for a companion and lover to share my life. Please no heavy drinkers. Note/phone. NYM P778

Attractive, Bright Jewish Woman—With a touch of European class, a sense of fun and a openness to life, is ready to explore inner and outer space with a tall, well-educated Jewish Renaissance-type man, 40's-50's, who knows who he is and is enjoying the experience! NYM P783

A Joyful Corporate CEO—Gentle, with good looks, romantic, easygoing mensch, athletically-built millionaire, mid 30's, attentive, Jewish, sophisticated. Seeks a stunning soul mate with class, beauty, intelligence, slender, under 32. For intimacy, marriage, family. Non-smoker only. No photo - no reply. NYM P899

Successful California Transplant—Eclectic female, 32, with own business - very pretty, strong yet vulnerable, feminine, physically and intellectually energetic, sensitive and lover of city and beach life. Seeks exceptional Jewish Manhattan man - 35-42, highly successful, creative, athletic, sensual, GQ looks, with great sense of humor, dynamic personality and confidence to meet outstanding, unusual woman. Photo/bio a must. NYM P827

Handsome Italian-American Executive—43, 5'11", slim, intelligent, elegant, earthy and together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful and possess a true sense of honesty, class and wit. Home phone and photo essential. NYM P838

Creative, Dynamic Investor—Handsome, Jewish, 35, never married, loves skiing, movies and the west. A non-smoker, romantic, with lots of love, tenderness, kindness, sensitivity and affection to share with a beautiful Jewish lady who is ready to be swept off her feet, fall madly in love and live happily ever after. Send photo with letter and phone to: NYM P842

Quite Beautiful—Slim, blue-eyed blond, Jewish female, 28, with much class - sincere and affectionate. Seeks an equally special man who's ready to meet this special woman. If you want attention, caring and cuddling, I'm for you! I'm athletic, successful, witty, playful and enjoy doing everything or nothing with someone special. You are a highly professional, 30-40, sincere man who enjoys laughing, family life and believes wedding bells are the tune of the 80's! Note/photo optional. NYM P852.

Unique, Attractive Widow—57, easy to be with, fun-loving, substantive. Seeking quality, educated gentleman, integrity, for sharing pleasures of life. NYM P860

Stunning Blond Female MD—Jewish, elegant, world-traveled, good-hearted, and loves to laugh. Seeks physician, attorney, 29-36, who is tall, handsome, bright, ambitious, considerate and ready for marriage. Note/phone/photo. NYM P871

Manhattan Rarity—A truly acceptable man, an adult at 46, an over-educated attorney, successful, humorous, vaguely Jewish, tall and otherwise reasonably good-looking, who is not enjoying reentry into the dating world. Seeking a warm, loving, good-looking woman with an intellectual bent, preferably mid 30's or younger and petite. Religion not important. Photo, please. NYM K813.

Truly Very Special, Caring Man—I seek to shower you - sensual, beautiful, exceptional young woman under 32 - with warmth, affection, shared laughter, an enriched life. I am tall, handsome, confident, extremely well-established, slim, very alive. I swim, ski, cook, am artistic, in 40's, have full mane of hair. Are you smiling?...Let's create a loving home and explore the world's beaches, mountains and capitals. If a warm glow is engulfing you now, please hand-write me a note with a photo. Thanks. NYM P879

World-Traveler—With global perspective. Successful, attractive, sensitive Jewish woman in late 30's, enjoys movies, theater, ballet, opera, museums, music, dining out, sailing and skiing. Seeks compatible counterpart - an accomplished, financially secure Jewish man, 38-50, who possesses a sense of humor and a positive outlook. All things are possible - pass the word. Please send note/photo/phone. NYM P890

Once In A Lifetime—Female executive, 39, 5'4", European background, attractive, intelligent, loving, caring. Loves to ski, scuba, sail, tennis, Sotheby's, travel, theater, dancing and just living the good life. Looking for successful, intelligent, equally financially and emotionally secure, kind, loving, romantic, non-smoking male, 30's-50's, to share a committed relationship and possible marriage. Note/photo and phone. NYM P891

Refined, Pretty, Vivacious, Warm—Intelligent, athletic, accomplished Jewish female. Looking for refined, intelligent, attractive, successful, spirited, affectionate, sincere, athletic, fun-loving Jewish male, early 40's to early 50's, to share romance, companionship and commitment. Note/phone/photo, preferred. NYM P904

A Rare Find—Manhattan-born and raised, very smart, articulate and very pretty Jewish businesswoman with a love for city life, a classy style with a casual bent and a funny, warm and open way (32, 5'7", thin and fit). Seeks similarly inclined, non-smoking Jewish man who is very smart, warm, nice and fun and who would like a permanent partner to share the city's culture, country weekends and cozy eves at home. Photo, please. NYM P913

Genuinely Super Guy—29, very good-looking professional, seeks woman, 23-30, of singular beauty and charm. Note/photo/phone. NYM P794

Gorgeous, 6' Tall—Slender, young Jewish male physician - brown hair, brown eyes - seeks beautiful woman, 19-24. Picture a must. NYM P594

You've Seen Me At The Met—Bergdorf's and board meetings. Independent yet warm and loving female, late 30's, pretty, petite, seeks love and marriage with male counterpart. NYM P789.

Bright Fun-Lover—Seeks cute Jewish female, 22-36, under 5'3", less than 110 lbs. Blond LI resident preferred. NYM P607

Don't Be Alone For The Holidays—Confident, attractive, fun-loving, successful, 27, Jewish male, serious about sharing all joys of the season and New Year's with a pretty, slim, warm-hearted woman. Note/phone/photo begins much fun and happiness. NYM P922

Statuesque, Slim, 5'9"—Jewish female, 39, professional, warm-hearted and psychologically-oriented. Seeks attractive, established, intelligent man, 40-50, for serious relationship. Photo. NYM P792

Very Pretty, Successful PhD—42, happy in life with a quest for a quality man, 40-55, a non-smoker, who is successful, loves life, enjoys people and seeks to be in a special relationship sparked by intense attraction and based on mutual understanding and love. Bio/photo. NYM P618

Pretty, Blue-Eyed—31, Jewish, athletic woman with superb culinary skills, seeks down-to-earth, tall, handsome, successful man for main ingredient. NYM P924

Art Critic—Blond, passionate female, 35, seeks romantic man, 35-50. NYM G481.

Special, Attractive, Creative—Warm gal, 30's, seeks special guy, 32-45, to paint a colorful life together. Photo. NYM P755

The Power Of Two—Where be that single Jewish woman, 28 plus, 5'4" plus, to share fun and interesting adventures? Looking for smarts, substance, sense of humor and silliness (at times)! I'm 32, 6', 175 lbs, self-employed - and committed not to watch life drift on by. Will exchange photos. Let me know if you know of someone - a finders fee can be arranged...Only kidding! NYM P893

Let's Marry—Seek a Christian lady, over 40, to love and cherish forever - by this Spaniard New Yorker, semi-handsome, well-preserved, self-employed professional, 5'5", humorous, 150 lbs, who believes in ERA, sincerity and pre-nuptial agreements - and is hairy, bald and not intimidated by more brainy, taller or accomplished women. NYM P908

Build Toward Forever—With good-looking professional manager. Seeking small, trim, feminine who enjoys sharing the arts, quiet moments and loving friendship. Photo/phone please. NYM P830

Curious, Curvaceous, Creative—Very attractive, mid 30's, blond Manhattanite, slender yet curvaceous - by day vice president of nationally known company. At night, wishes to enjoy more romantic pursuits. Interests range from poetry to philosophy, city exploring to country retreats. Seeks an earthy yet sophisticated and caring man, 42 plus, financially secure, not afraid of adventure or commitment. Note/phone/photo. NYM P829

Good-Looking MD—30, bright, athletic. Seeks warm, intelligent, attractive woman, 20's. Photo/phone. NYM G502.

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Visiting Miami Over Christmas—Warm, intelligent, classy, very good-looking (slim, 5'5") Jewish woman, 36 - lives in Toronto, travels to Miami. Seeks exceptional male (non-Jewish okay) for lasting commitment. NYM K812.

Me: Terrific Jewish Man—29, mature, funny, active Reformed Jew, artsy interests, cute dog, green eyes, great smile. You: mature, smart, educated Jewish professional woman, 26-30, with love to share. Note/photo. NYM P682

Charming Psychologist/Researcher—Attractive, shapely, warm, fascinating woman, 40. Loves skiing, dining, theater, photography. Seeks caring, professional man with sense of humor to share relationship. NYM P683

Ex-West African Man—36, jet set, seeks relationship with white female, 18-27, slim, hygienic, non-smoker. NYM P539.

Seeking A Sincere Woman—29-38, non-smoker, for a long-lasting relationship. I'm 36, a Manhattanite, work in the field of TV, enjoy films, plays, bike-riding, picnics and dining out. Note/phone. NYM P692

Caring, Sensitive, Funny—Jewish male, 42, 5'10", fit, own business. Loves theater, jazz, symphony, arts - is slightly left of traditional. Seeks happy, independent gal with sense of humor. Non-smoker. Photo/note. POB 441, NYC 10150

From The Bottom Of My Heart—I hope that this very first time I reach out for you, you will be there: a self-assured gentleman, 60's plus, who is both financially and emotionally secure, kind, generous, with great sense of humor. I am an attractive, 5'4" slim lady in my 50's with a great sense of humor who is secure financially and emotionally. Much more to share, so write and let's enjoy. Enclose photo. NYM P697

To Sir With Love—Single Jewish female teacher seeks single Jewish male, grade point average of 3.5 or better, in pursuit of commitment. Must be non-smoking and stable, between the ages of 29-38. Photo/note please. NYM P714

A Genuine Tiffany—Forever and true, radiant and sparkling, rare and unique, classic and elegant. Seeks gentleman (approximately 35-45) with independence, character, adventure, generosity, sincerity, humor and style. Photo. NYM P793

Handsome Jewish Attorney—35, seeking petite, very pretty, passionate lady - for the real thing. Photo, note/phone. NYM P709

Lady With Panache—Pretty, perky, positive, slim, happy. Loves music, theater, evenings with friends, football. Seeking successful, 50ish mensch. NYM P760

Attractive LI Professional—Woman, 41, blond, blue eyes, slender. Seeks gentleman, 38-55, sense of humor, sensitive, active. Interested in a permanent relationship. Photo/phone, please. NYM P708

Leggy, Wasp-Waisted—Professional, 30, 5'4", unspoiled, sophisticated, former Pittsburgh "heart" Steeler - a fan of football and scrubbed country pine, a lover of Simply Red and Renoir. Seeks Christian "boy next door" with savoir-faire. Note/photo. NYM P716

Wanted: Refined, Intelligent—Curvaceous woman for serious, lasting relationship with a handsome, honest, affectionate, friendly corporate president, 42, 6'0", 200 lbs. Photo, please. NYM P724

Affectionate, Successful Artist—Blond, blue-eyed, 29. Attractive, athletic, intelligent female. Seeks an adventurous, sincere male, 27-35, who also enjoys sports, movies, take-out, laughter and Sunday naps. Photo please. NYM P747

Baby It's Cold Outside—Tall, slim, very attractive, witty (sarcastic), blue-eyed brunette, mildly hip, creative professional. Seeks very attractive, funny, romantic, bright man, 30-42, 5'11" plus. Photo/letter. NYM P748

Gentle, Kind, Humorous—Successful woman, 38, seeks tall Jewish professional gentleman who values devotion, compassion, laughter, loyalty and exclusivity. Personal note/phone. NYM P735.

Marriage-Minded—Beautiful, blue-eyed blond barrister, 30, 5'7". Seeks Jewish MD, JD, PhD, DDS or MBA, 29 plus, with sense of humor. NYM P741

Blond Blue-Eyed Tennis Nut—Loves palm trees, sunshine, romance. Seeks Jewish male, mid to late 30's, to begin a doubles match. Note/photo. NYM P744

Intrigued?—By the idea of a slightly zany, shapely woman of 42, suffering withdrawal pains from 60's politics, aching for 50's romancing and 40's dancing? A thoughtful note, plus phone and picture of...let's say, your favorite restaurant for Yom Kippur brunch...will insure a sensitive response. NYM P745

Stunning, Sexy Professional Woman—Seeks secure Jewish man, 40-50, for fun and folly. NYM P784

NEW!
Address Your Response This Way:

New York Magazine,
––––
P.O. Box 4600
New York, New York
10163

Dynamic Professional Jewess—30, seeks noble prince. POB 305, Stat Isl, NY 10312

Personal Ads Phobia?—If I found the courage to write this, you can find the courage to reply. I'm 29, 6'2", slim. Interests include photography, movies, jazz and exploring NYC. Seeking a sensitive, intelligent, honest, non-smoking female, 23-35, who likes quiet evenings, long walks and spending time with a nice guy. POB 96, Peapack, NJ. 07977

Wall Street Casualty Seeks Solace—Good to look at, easy to be with, half as rich wonder woman (40's), could use a strong shoulder and a good massage - preferably from the same man. NYM P750

Renaissance Woman—Warm, energetic, strawberry blond professional, 5'9", seeks caring, communicative gentleman, 40-50, for meaningful relationship. NYM P758

Slim, Gorgeous, Elegant Blond—40, enjoys fine wine, food, travel. Seeks tall, intelligent, romantic, witty non-smoker, professional Manhattan gentleman. Photo/phone/bio. NYM P761

Spunky NJ Mom—39, 5'9", attractive, with an optimistic outlook, ready smile and city/country interests to share. Seeks playful, romantic and unpretentious guy. Sense of humor a must! NYM K811.

What Is Important?—To feel, share humor, arts, travel, quiet times with friends, good dining. Woman, 41, 5'7", blue eyes, seeking man who values important things. NYM P788

Bright, Insightful, Good-Looking—Mature, divorced Jewish professional man,looking for a woman, late 40's-mid 50's, to share the enjoyment of quiet dinners, concerts, movies, bike riding, skating, swimming, skiing, conversations and feelings (not all on the same day!). Photo, if available. NYM P790

I Know A Terrorist—Is more likely to get me than you are to marry me. Singer-actress, Jewish, 39, non-smoker, cat-owner, potential mother, liberal politics, seeks peaceful coexistence with man of humor, integrity, 30-45. NYM P807

Blond Female—25, Catholic and attractive, seeks assertive, sincere, charming, single white male, 30's, to share my life. Send bio/phone. Photo a must. NYM P769

32, Very Attractive, Promising Career—Very independent lady, divorced, 2 children, elegant, much class, college-educated, would like a family again. Please reply only if you have the same characteristics and if you are ready for a very serious commitment now. Please send bio/photo/phone. NYM P819

Pretty, Young Widow—Energetic, adventurous, 39, 5'6", athletic, trim. Ready for commitment with warm-hearted, intelligent man with values who also likes to have fun. Note/photo. NYM P828

Raven-Haired Teacher—Jewish, 37 (looks 27), ready for trim, sensitive, non-smoking, good-humored guy under 45, to have fun with and share life - now...maybe forever? NYM P780

Adventurous Heart Sought—Male, 33, non-smoking, professional. Seeks witty female friend for fun times and travel. Note/photo. NYM P770

Come Fly With Me—Slim, attractive, sensitive, self-supporting lady, 44. Likes travel, dancing, tennis, music, art, books, more, college grad. I seek male soul mate, 40-60. Note/photo/phone. NYM P772

Earthy, Handsome Sophisticate—31, baby browns, attorney/entrepreneur. Interested in attractive woman of distinction, 30-49, preferably captain of industry or law firm partner. NYM P799

Pert Blond—Attractive, vivacious, curvaceous lady with style, wit and wisdom, dreaming of a real man (35-45, Jewish) with a great sense of humor, good-natured, health-conscious, with a knack for having fun! Photo/note. NYM P786

Pretty, Sensual Woman—30's, slim, literate, graceful professional with fine character, enjoys the arts, music, nature, cartoons and good company. Seeks handsome, intelligent, successful, fit man with a sharp mind and kind heart, for love and laughter. Photo/phone. NYM P781

Warm, Beautiful Lady—32, ready to fall in love again. Seeks marriage-minded gentleman to start a family with. Photo/phone. NYM P782

Not Connecting?—Attractive, slender, blue-eyed professional woman, mid 30's, seeks warm, unpretentious man, 30-40, to share feelings, experiences and good times. Enjoy laughter, jazz, classical and rock music, European vacations, good friends and quiet evenings. Note/photo/phone. NYM P785

Fortune 100 MBA And Artist—Tall, lean, Jewish and very good-looking. Seeks slim, pretty, bright woman, 25-35, who is warm, sensitive, down-to-earth, non-smoking with healthy self-image. Photo/note/phone. NYM P795

Are You A Bright—Jewish Prince Charming or related to him, 29-36? I am 30, slim, 5'7", pretty professional seeking serious romance. NYM P797

Blond, Bubbly And Beautiful—Jewish teacher, 24, seeks a cuddly, thoughtful and intelligent Jewish male, 25-32, to share laughs and hugs. Send your best flick forward with a note. NYM P805

German, Tall, Stylish—Female, mid 30's, without children, sought by attractive American financial advisor who lives on the upper west side. Interests include: sailing, horseback riding, tennis, Lincoln Center, art, antiques, travel, gourmet cooking and dogs. Looking for that special person who believes that life can be a beautiful and enriching experience. Photo please. NYM P798

Extremely Pretty Psychotherapist—49, slim, elegant and aesthetic, bright, easygoing. Seeks loving partnership, excitement, commitment, with humorous man who likes what he does. NYM P803

In Search Of—A man who, like me, is genuinely self-confident, warm, willing to take risks, successful, with many interests, in 50's. Note/phone. NYM P800

MEN... **If you are looking for that special lady, see my ad in the forward section of this book or call me at (212) 421-8820**

Helena

Successful NYC Executive—44, seeks a good woman for marriage. I am warm, caring, sexual, bright, have a sense of humor and seek a woman with similar qualities. I am 6' tall, slim, attractive and a non-smoker. I desire a mate who is professional, of childbearing age, sensual, attractive, over 5'4" tall, slim and a non-smoker. Photo, please. NYM P804

Energetic Female—27, career-minded, sincere. Seeks an active, fun-loving male to share laughs and friendship. NYM P837

Handsome (I'm Told), Athletic—Successful Wasp exec, divorced 4 years, bored and lonely last 3, looking for career woman, 30's, good-looking, very witty. For fun and friendship first - but ready to go from there. Bio/photo please. NYM P824

Tall, Leggy Black Female Attorney—Ivy grad, said to be very beautiful. Enjoys working out, reading, traveling, music, movies. Seeks a bright, successful, open-minded, honest, mature man, over 30, for a loving and fun relationship. NYM P825

Jewish Daddy Needed—By precious 4-year-old girl. Mom is pretty, petite, 33, articulate, responsive, honest, flexible, fun, emotionally and financially secure. She enjoys good health, people, food, scrabble, walks, drives, cruises. NYM P841

Very Loving Physician/Scientist—32, good listener, witty, fit, enjoys fine food and wine. Seeks intelligent, slender woman, for long term. NYM P833

Professional, Handsome, Successful—Male, 28, enjoys comedy, beaches, dining out and theater. Would like to meet an intelligent, pretty, professional female, 20-30, to share love, life and laughter. POB 1134, Little Falls, NJ 07424. Note/photo.

New York Lawyer—Single Jewish man, 38, seeks warm, friendly, single Jewish woman, 21-40, interested in travel, theater, music, opera, etc. NYM E334

Bright, Beautiful Redhead—Tall, slim, 40. Own business. Loves humor and sincerity in 46-59 year-old man. NYM G503

Every Jewish Mother's Dream—I am a very handsome, successful, athletic Jewish man who is available and ready for chapter two. Your daughter is between 25 and 40, slim, attractive, kind, intelligent and spontaneous. If she is the type who never answers these personals, please write the letter for her and we will tell her I am your best friend's nephew. Photo appreciated. Must give good hugs. NYM P853

Attractive, French, Feminine Lady—45, 5'3", 120 lbs, financially secure brunette, brown eyes. Well-balanced, honest, sincere, sensitive, educated, speaks three languages, world traveler, bright, cultured, cosmopolitan, creative, witty, tasteful, not religious. Loves life, to laugh, music, fine films, arts, ballet, country, reading, TV, dining out, gourmet cook. Looking for quality man, young at heart, classy, successful, emotionally and financially secure, attractive, warm, caring, generous, who is able to make a commitment. Bio/photo/phone. NYM P839

Incomparable, Literate, Attractive—Career woman wants single man, 50-60, with similar attributes. Note/phone, photo helpful. NYM P875

Desirous And Desirable—With creative interests - successful, attractive, caring, fun-loving Jewish woman - seeks similar qualities in man, 40-55. NYM P840

Special NY MD—29, handsome, sincere. Seeks caring, pretty, slim Jewish female, good values, for something real. Note/photo/phone. NYM P843

A Real Catch—Attractive, professional Jewish male, 29, 5'7", non-smoker who is good-natured and fun to be with, seeks an intelligent, funny and beautiful (inside and out) Jewish lady. Letter/photo. NYM P844

Beauty And Brains—Both inside and out...Jewish female health professional, 26, sincere, warm, fun-loving. Seeks professional Jewish male, 25-33, with same qualities, for fun, romance and...Phone/note/photo. NYM P846

Love The Outdoors—As well as cultural activities. Man, early 40's, seeks an unpretentious, warm, outgoing lady, 20's-early 40's, with similar interests. NYM P847

Mysteriously Pleasing Fella—50's, seeks "for-keeps" woman. Brains and beauty count more than humility, alas! Have you a leaping mind, lively eyes, a soft hand, a gift for intimacy? Such is safe harbor! Recent photo helps, no? NYM P848

Help! Romantic, Passionate Redhead—Is turning into couch potato. If you are a funny, creative professional man, 28-42, ready for romance/laughter/adventure, please rescue me. Note/photo. NYM P849

Tall, Attractive, 31—TV news photographer enjoys trekking in the mountains, exotic travel, tennis, cooking. Seeks a straightforward, athletic man who appreciates a cutting sense of humor. Non-smoker. Phone/photo. NYM P850

In Search Of A Dream—She's a couch potato, 30-45, attractive, loving and a real nice person. I'm 48, warm, caring and loving. I'm seeking a serious relationship. Photo/phone. NYM P906

Attractive, Outgoing, Fun-Loving—29-year-old, 5'8" woman seeks warm, handsome counterpart. Phone/photo a must. Answer soon. NYM P915

Warm, Witty, Handsome CPA—29, 6'2", seeks attractive, athletic, affectionate, curvaceous, Jewish professional woman, 22-30. Photo/phone/bio. NYM P902

Long-Term Lease—Available in my life. Pretty, slim-lined, bright, fit, 30 exterior. Interior includes warmth, openness, romance. If you're single Jewish male, 28-38, tall, successful, witty, let's see if electricity's included. Note/photo. NYM P854.

Single I Am—Wishing to change my status. Pretty, Jewish, 26, slim, athletic, 5'4", well-educated professional female seeking warm, sincere, fun-loving, marriage-minded counterpart. Note/phone/photo appreciated. NYM P855

Warm, Attractive Man—Psychologist, 41, Fairfield County, CT, 5'10", Jewish, sensitive, romantic and physically active, with variety of interests. Seeking secure, loving, fit, unpretentious woman, 30-45, to share committed relationship. Note/photo/phone. NYM P862

Black Maine Lady—Attractive, seeks romantic male, 35-52, for serious relationship. Photo/phone. NYM P861

Sincere, Sensuous, Attractive Woman—34, slender, athletic. Seeks handsome, secure man with substance who is serious but fun and is interested in a relationship based on mutual affection, honesty and respect. Note/photo/phone. NYM P865

Exceptional Woman—Jewish, seeks exceptional man, 58 plus, non-smoker. NYM P874

Corporate Dead Head—27, 5'5", pretty, witty, wise. Athletic too. NYM P868

Classical Music Lover—52, desires lady to share same. NYM P869

Late-Blooming College Student—And health care coordinator. Active, warm, sensual Christian lady, 40's. Seeks courtship and commitment with secure, attractive, witty male, 40's, 5'8" plus. NYM P870

Tall, Trim, Class, Sass—Ferrari, MD, 32, totally together. Seeks lean, unspoiled, 20's, "Ivory Girl". Photo. NYM P872

Worth The Wait—Sparkling, vivacious, very beautiful redhead with a fabulous smile, 30, who is warm, intelligent and sensuous. Seeking that exceptional man who is truly handsome, successful, cultured, warm and adventurous and who's not afraid to make a commitment. Note/phone. Photo preferred. NYM P873

Jewish Male—Polish born, early 60's, 5'6", NYC resident, non-smoker, educated, no children, employed. Seeks single, slim Jewish female, 40's-50's. NYM P888

Abstract Artist—Looking for concrete relationship. Attractive, slim professional woman with natural life style. Seeks successful Jewish man, 35-45, for high energy, culture, loving times. Photo. NYM P892

Handsome Bachelor—Wishes to meet Italian female, 19-30. Must be slender, tender and tall. NYM P877

l, Handsome DDS—28, healthy, ath-
c. Would love to meet attractive
nan, 21-28, for good times and re-
ɔnship. Photo/note. NYM P878

ıinine Fort Lee Female—Sensuous,
vaceous brunette, Jewish, 31, who loves
C, movies (Woody Allen), street fairs,
seums, Chinese food, white wine,
sic and children, seeks attractive, non-
gious man who enjoys same. Must
e sense of humor and be professional
l good-natured. For companionship or
re. Note/photo/phone. NYM P881

ractive Oriental Woman—Successful
fessional, seeks male, 35-50, secure in
ıself - with artistic interests and not
ıid to take chances in life. NYM P882

ractive Female, 24—Seeks handsome,
ʼish, cultured man, 28-35, comfortable
h art and ale, emotionally ready for a
nmitment. Photo/note. NYM P883

ıutiful, Intelligent Designer—31, off-
ıt female seeks tall, charming Jewish
le, successfully employed in the arts,
o is witty, spontaneous, unique and sin-
e. Photo optional. NYM P884

t's Share The Holidays—*And then*
ne! This warm, attractive, spirited
vish female of 38, who enjoys movies,
ater, travel and more, seeks that special
ın *to share good times. Are you out*
re? Photo optional. NYM P886

ıe-Eyed Jewess—Very attractive, Ivy-
ucated. Seeks an intelligent, sensitive
ın, 25 plus, interested in exploring NY.
r fun, love, laughs. Please send note/
oto. NYM P885

ıuntry Girl At Heart?—Good-looking,
m professor seeks the impossible. Intel-
ent, pretty, slim Wasp, 25-34, willing to
ɔve to a lovely NJ college town for last-
ʒ relationship. Photo, please. NYM P887

ɔp Hiding—I know you're out there: a
m, intelligent Jewish female, 40-48, who
joys many interests in life and is looking
r a lifetime commitment. Preferably you
e in Westchester/Fairfield. I'm 6'1", 190
s, 49, a successful, athletic business
ecutive and have been told I'm good-
ɔking. Note/photo/phone. NYM P894

nsuous, Attractive Jewish Female—
5" with lots of energy and a great sense
humor. Seeks one special man of
hievement and class, 35-40ish, family-
iented and devilishly daring. NYM P896

arriage-Minded—Warm, attractive,
m, successful, sensitive, 5'8", 48-year-
d professional (PhD), seeks a pretty,
ırm, sensitive, slim professional woman,
-40, for whom a committed relationship
ıd marriage is important. Photo appreci-
ed. NYM P897

ɔnstruction Engineer—27, 6'3", MBA,
ırm, conservative, romantic and very in-
itive. Seeks an educated, slim and sin-
re, white female partner. NYM P907

ill Searching—For an attractive Jewish
oman, 25-32, who has her own mind, life
ıd *career and is ready to share a sincere*
lationship with 32-year-old entrepre-
əur with same qualities. Phone/photo/
ɔte. NYM P900

rim, Playful, Down-To-Earth—
ttractive west-side woman, 40 (really 41),
ady to fall in love again. Seeks bright,
ınny, sensual man to share country
eekends, Chinese food and the rest of
ır lives. NYM P905

Handsome European Male—43, caring, sophisticated, happy, slim, energetic entrepreneur. *Enjoys the outdoor sports,* dancing, dining, wine and life in general. Looking for an extraordinary woman to be his friend, lover, playmate and equal. Letter/photo, please. NYM P909

Gotham Iconoclast—42, 5'10", 175. Likes dining out, dry wit and exotic autos. Seeks very pretty (honest), Christian lady, 35ish (honest), tall, non-smoker. NYM P911

Huggable—Tall, athletic, successful Jewish professional man, 40, handsome with good sense of humor. Seeks lady, under 38, bright, supportive, warm and attractive, who feels communication is necessary for a mature relationship and who enjoys good conversation, music, tennis, ballet, drives in the country, doing Saturday errands together and just hanging out. Photo/note/phone. NYM P912

Attractive, Fun-Loving—32, financially secure, well-traveled professional, MBA, who loves adventure, the beach and drives in the country, seeks a warm, successful man, 30-45, who wants to be my best friend and partner. NYM P920

Still Optimistic—Very pretty, bright, active, down-to-earth, intuitive, honest, self-reliant, successful, professional, Jewish, 36, 5'6", slim. Seeks a good-looking, tall male counterpart, 32-45, for a caring, sharing partnership. Photo. NYM P919.

I'm Worth It—You'll find out! If you are a good-looking man over 30, witty, love to laugh and have achieved a measure of success and contentment in your life (just missing me!), please send a note and photo. You'll find out that I'm 28, intriguingly cute, full of energy, slim, sensitive and successful. And I'll also be the best friend you've ever had. NYM P925

1930's Look, Very Pretty—Woman artist/designer, 33, 5'7", trim, originally from Michigan. Seeking down-to-earth, well-educated, professional, handsome man with an absurd sense of humor...who likes my paintings. Send photo. NYM P927

Princess In Ivory Tower—Wasp art historian, 36, well-bred, well-built, extremely well-educated and moderately well-off. Seeks slim, super-bright man in 30's, fond - or at least tolerant - of science fiction, Szechuan food and Siamese cats. Traditional objectives, honorable intentions. POB 3296, Rockefeller Center, NYC 10185

Equal Partnership Desired—Assets: tall, slim, pretty 33-year-old professional female - blond hair, blue eyes. Liabilities: few. Capital: lots of fun and great heart. Seeking partnership with tall, bright, charming Jewish male, willing to make an investment to double life's pleasures. NYM P813.

ANNOUNCEMENT

Dear Phil—The New York chapter of
your fan club wishes you a very
enjoyable and Happy Birthday
Love Ron and Carrie

Joanie, Will You Marry Me?—If the answer is "yes", smile. Zowie

Carol - November 9th—Sultry as a rose, passionate as a violet, I truly adore a figure that flatters. Please reply. NYM P858

Kate - November 9th—Asti Spumanti is a bubble of a drink. Daring, poetry could lead to me. Please respond. NYM P859

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 605

BY MARY ANN MADDEN

CLAUDIUS CAESAR NERDO—innefectual Roman Emperor.

SLOBODAN EZIVOJINOVIC—tennis star and inventor of the eye chart.

HELEN GURGLEY BROWN—enthusiastic editor of "Cosmopolitan."

OLEGS CASSINI—designer, pantyhose of the stars.

FIORHELLO H. LAGUARDIA—former N.Y.C. congressman, mayor, and official greeter.

Above, added attractions. Competitors are invited to provide a brief description for one well-known person of fiction or fact, whose name has been altered by the addition of a single letter.

Results of Competition 602, in which you were asked for bizarre items from a catalog.

Report: A uniquely macabre assortment. Thanks to those who reminded us that the actual pages of *New York* Magazine contained a candidate for this catalog: "Le Chien" dog, uh, fragrances. Also popular: Tammy Faye's beauty secrets. Crocodile Undees. And theme condoms. Nothing wrong with the latter. Accordingly, a safe and happy Thanksgiving to all. Write if you find work.

First Prizes of two-year subscriptions to "New York" to:

THE U.S. CONSTITUTION EXERCISE MAT. Learn while you burn.
Melinda Kevis, Cambridge, Mass

BLESSING IN DISGUISE Dashboard Saint Radio. Fools car thieves. Optional hanging dice speakers for enhanced stereo effect.
Anthony Gray, Closter, N.J.

MICROWAVE FIREPLACE LOGS. A whole afternoon before the fire in only fifteen minutes.
Ben Tivolio, Austin, Tex.

Runner-up Prizes of one-year subscriptions to "New York" to:

BOGUS BEEPER. Self-actuating. Looks like the real thing. Cut short your time at boring parties, meetings. Delay timer or insta-beep.
Linda Trotta, N.Y.C.

NFL COMMISSIONER DOLL. Empty box. Economical, versatile, can double as presidential candidate doll.
Robert D. McCaddin, Allenhurst, N.J.

ELASTIC SNAKE COLLAR with bell. Keep track of your python. Expands for meals. One size fits all.
Bobbie DiNiscia, Patterson, N.J.

And Honorable Mention to:

BONSAI SHOE TREES. Centuries of Japanese tradition for petite feet.
M. I. Zimmerman, N.Y.C.

SHEEPMOBILE. Sleepless nights? Suspend this sturdy plastic mobile over bed. Plays Brahms's "Lullabye." Twenty Sheep.
Tom Duffy, Delmar, N.Y.

THE REST OF THE FROG COOKBOOK.
Cassie Tully, Spring Valley, N.Y.

SCRABBLE TILES for the kitchen or bathroom.
Alan Levine, Massapequa, N.Y.

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O. M. Neshamkin, M.D., N.Y.C.

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June Taubman, N.Y.C.

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Jan Leary, Chicago, Ill.

BASEBALL BAT CORK DETECTOR. Ring is placed over bat, red light reveals presence of cork. For the dedicated umpire.
Mark Wolfson, Spring Valley, N.Y.

REVERSIBLE PARTY MASKS for alter egos. Combinations include: Jekyll/Hyde, Glamour girl/witch, Tycoon/tramp, Angel/devil, Competition winner/unpublished author.
Scott Porter, Madison, N.J.

HOLY FAMILY HAND PUPPETS.
Bob Burke, Scranton, Pa.

ELECTRONIC TREYF DETECTOR.
Jeff Turkel, Brooklyn

FRUIT OF THE LOOM OF THE MONTH CLUB. Twelve pairs of shorts tastefully embroidered (and mailed) with each month of the year.
Dr. and Mrs. Myron Leiman, Mineola, N.Y.

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Talia Lemberger, Long Beach, N.Y

DESIGNER MACE. Now, your protection nee not clash with your fragrance. In all popula scents.
John Blumenthal, Rye, N.Y

YOUR CHILD'S PORTRAIT in pure mil chocolate.
Viktor Blume, Sayville, N.Y
sp. ment.: John Koch, Madison, Wi

LITTLE COWPOKE ® TOY CATTLEPROD. Moo (Batteries not included.)
Nancy Gibson Nash, Brookline, Mass

BALSA WOOD HORSESHOES. Guaranteed shatterproof and noiseless. Ideal on carpets.
Joyce Vantis, Garden City, N.Y

REAGAN LOGS. Interlocking fiberglass building blocks. For kids of all ages.
David English, W. Somerville, Mass

TALKING BATHTUB. The voice of your choic (Dustin Hoffman? Sharon Gless? Dr. Ruth? intones: "You are attractive. You are wonderful. You can have it all. Have a nice day."
Helene Davis, Cambridge, Mass

AUTO LAVA LAMP. Mellow out that hecti commute. Plug into cigarette lighter.
Lester Krumholz, Hyde Park, Mass

LIFE-SIZE REPLICA OF YOU. Tired of standin in long lines? This 3-dimensional replacement will wait at supermarket, hit movies saving hours. Folds for easy storage.
Myrna Battista, Spring Hill, Fla

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Albert Komishane, Elizabeth, N.J

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Emma Dolby, Catalina, Calif.,
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Susan Kennedy, Brooklyn

BROKER-BOB DOLL. Change his clothes from pinstripes to coveralls at the drop of a Dow.
Dini Machock, Cleveland Hts., Ohio

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Michael B. Duffin, Snyder, N.Y.

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Mark A. Malcolm, Teaneck, N.J.

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T. Nash, Winston-Salem, N.C.

/IN AND THE CHIPMUNKS SING SONGS OF E RUSSIAN REVOLUTION.
John Carbone, Cambridge, Mass.

UR OWN SUCCESS-ORIENTED PRIVATE PIG dig those elusive mushrooms. By Truffles Flourishes, Ltd.
Bernard L. Yudain, Greenwich, Conn.

OSPHORESCENT PAINTINGS of Famous Phi-ophers on black velour. Kant, Spinoza, ıopenhauer, et al.
Patrick Burke, Ho-Ho-Kus, N.J.

INCE STERLING OVERSIZED TENNIS CQUET.
Jane Schwartz, Riverdale, N.Y.

ESSAGEMATIC. Automatically gives your me, phone number, and the date when it als another answering device. Let your ma-ine talk to their machine.
Fred Mazie, Altadena, Calif.
milarly: Physics Bldg., SUNY, Albany, N.Y.;
Kevin B. Robinson, N.Y.C.;
Ruth Migdal, Brooklyn

ERSUCKER WEDDING BAND. Big invest-ents are out; affordability is in.
Mary Raynor, Avon, Conn.

IE FABERGÉ EGG REPAIR KIT.
The Red Geranium, Rome, N.Y.

OING TO GRANDMA'S ATTACHÉ CASE. Per-ct gift for the baby yup.
James Leary, Chicago, Ill.

AX "SHH" LIPS for librarians. Detachable dex finger.
Angelo Papa, Trenton, M.J.

ST-LIFE STARTER KITS.
Norma N. Holmes, Cambridge, Mass.

OW RISES 600 POINTS" Relaxation Tapes.
Rover Steinbrocker, Los Angeles, Calif.

AREER LADIES' DUCK PUMPS. Don't let cold eather sabotage your dress-for-success ok.
John Saponaro, Brooklyn

JMINOUS BALLOON CAR FINDER. For forget-l parkers.
Maria Karatsamis, Charlotte, N.C.
similarly: Lin Shafarman, N.Y.C.

OUNDPROOF PORTABLE ISOLATION BOOTH.
Barbara Curtis, Scarsdale, N.Y.

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ompetition Rules: POSTCARDS, PLEASE; TYPE-RITTEN IF POSSIBLE. ONE ENTRY ONLY ould be sent to Competition Number 605, *New ork* Magazine, 755 Second Avenue, New York, N.Y. 017. It must be received by December 4. Editor's cisions are final, and all entries become the proper- of *New York.* First-prize winners will receive two-ar subscriptions to *New York,* and runners-up will ceive one-year subscriptions. Results and winners' mes will appear in the January 4 issue. Out-of-town stmarks are given three days' grace.

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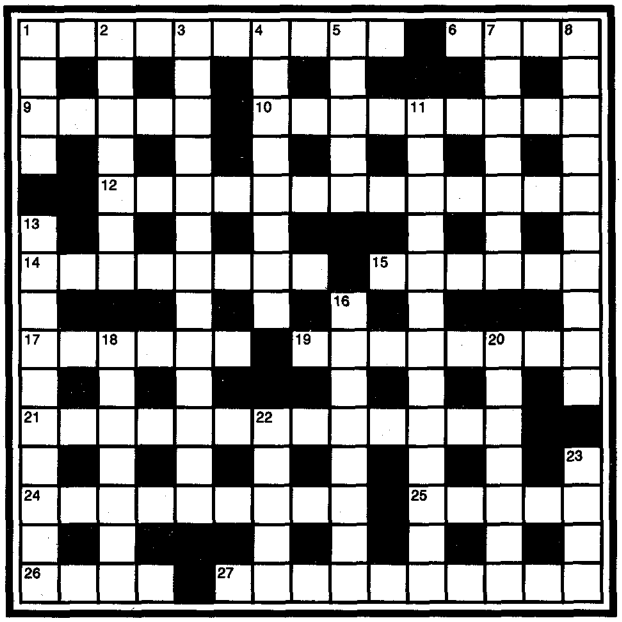
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 As it isn't, it ain't. That's logic, he said. (10)
6 Something small for a cat. (4)
9 Writes off for jobs. (5)
10 Falling for a rotter engaged in reconnoitring the scene of the crime. (9)
12 Require the French marriage partners for keen confrontations. (6, 7)
14 Value too highly the frequency of delivery. (8)
15 Response by queen to a part of the Commonwealth. (6)
17 Tied together like a boy embracing a girl. (6)
19 Something made of wickerwork holds the perch I trawl. (8)
21 Reason for the allowance after being caught to the left. (13)
24 One might find Gaul a ruin for a start. (9)
25 The boat to return with some meat. (5)
26 Frank is home having lost half an hour. (4)
27 Food which makes the spirit break. (6, 4)



DOWN

1 Windfalls provided for extremities. (4)
2 It is indispensable but a German town is followed by this in France. (7)
3 It is depressing when the ears get messy in eating. (13)
4 Grow rapidly as a note at an oriental opera-house? (8)
5 Place where poems are translated. (5)
7 Vehicle which holds a gentleman up in milder weather. (7)
8 The person in court gives mother the essential details before payment. (10)
11 Is not a bad description of the beach, surprisingly enough. (13
13 Money contributed for works of art? (10)
16 Sound of the drum gives the deserter a way to proceed. (8)
18 Things to wear among Labradors and Alsations. (7)
20 Figure which shows that a horse is in time. (7)
22 Fear with loss of head is a mistake. (5)
23 Part of the ladder the favourites climb. (4)

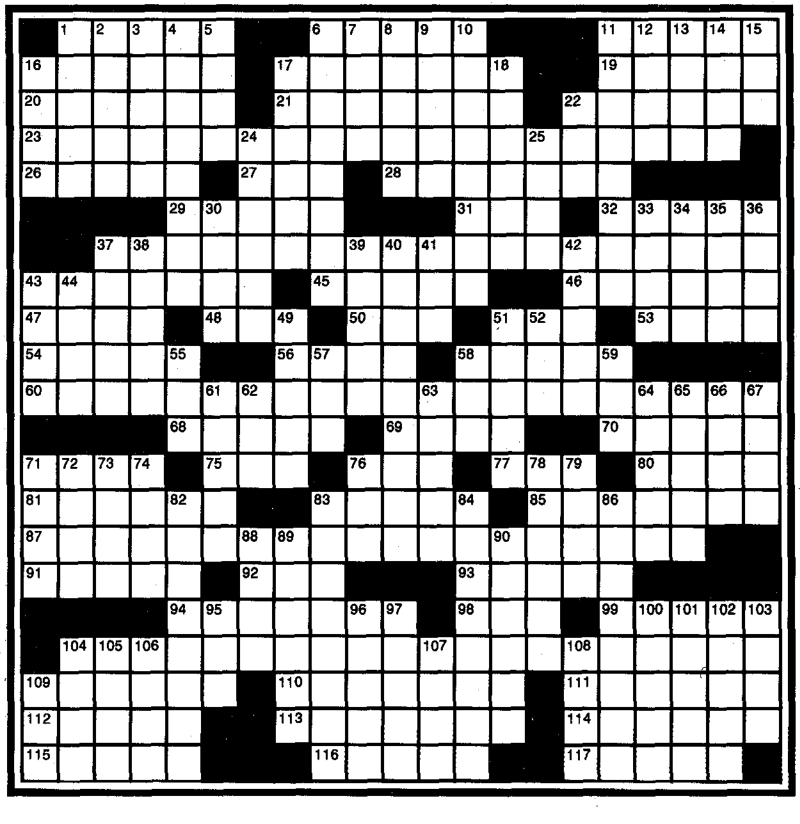
'SHAKESPEAREAN FLUBS': 'CUE' CROSSWORD • BY MAURA B. JACOBSO

ACROSS

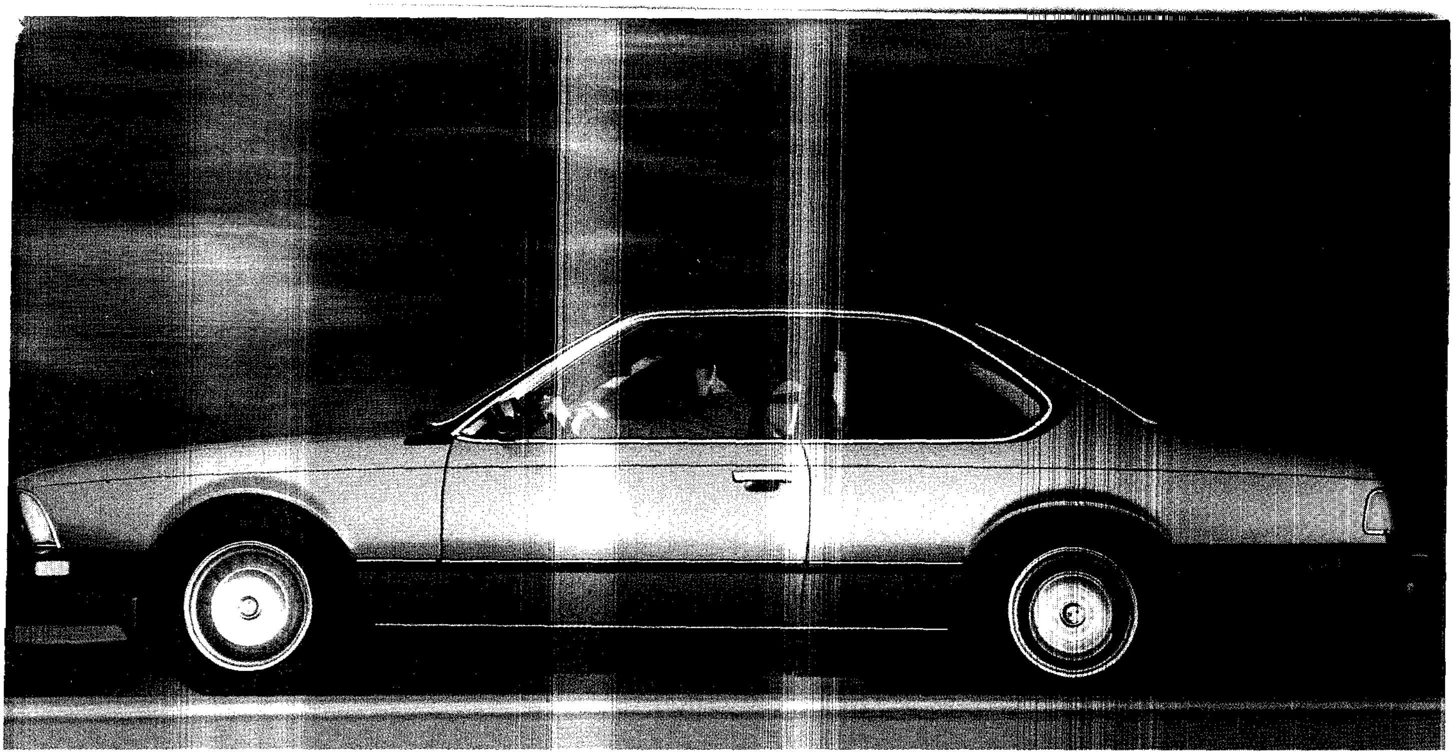
1 —— as a hatter
6 Baseball's "Steady Eddie"
11 Make sore by rubbing
16 Whole
17 "The —— Merrier"
19 Paddled
20 Start of a carol
21 Describing a short film
22 Conditional release
23 Advice on investing
26 Calligraphy line
27 Caesar's 1002
28 Neptune, Poseidon, et al.
29 Old Turkish coin
31 Actress Scala
32 Cosmetician Lauder
37 Elaborate snacks
43 Amble
45 Ward healer
46 Photographer's place
47 "I am monarch of —— survey"
48 —— moment's notice
50 Icky stuff
51 A Gershwin
53 Koppel and Kennedy
54 Small mesa
56 Unassertive
58 Mournful ode
60 Thinking I can still wear a size 5
68 Hair-blower
69 Sitar music
70 Feel intuitively
71 Ah, me!
75 Musical measure
76 Vaseline vessel
77 Between Ho and Minh
80 Indigo
81 Most of Egypt
83 Mandrake's forte
85 One of Victoria's titles
87 Pair who met a skunk
91 Prepays the pot
92 Wasn't colorfast
93 Appraiser
94 Polishing cloth
98 Ab —— (from inception)
99 Morning TV show
104 Too much water in the Grand Canal
109 Knits the brow
110 Less nice
111 Riddle
112 Alleviated
113 Certain believers
114 Little whirlpools
115 Cleaners' colleagues
116 Trigonometric functions
117 H.S. jr.'s exams

DOWN

1 "—— called for his bowl . . ."
2 Take the wheel
3 Peruvian volcano, with "El"
4 Archaeologist's find
5 Adjudge
6 Golfer's choice
7 Mountain: prefix
8 Actors' presentations: abbr.
9 Tête- ——
10 Netherlands capital
11 Most rough-textured
12 Tortoise's rival
13 In a line
14 Choreographer Eliot
15 Nigerian city
16 Picnic call
17 Rich
18 Writ of expropriation
22 Grad. degree
24 Give out, as information
25 Indus tributary
30 Met's stadium
33 Battened down
34 Ocean motion
35 Wife of Geraint
36 Self-images
37 Many: comb. form
38 Entities
39 Boring tool
40 Wall Street busine
41 Spanish bear
42 Indian or orange
43 West Indies island
44 Astringent substan
49 Slow-down light
51 Sacro's go-with
52 Playrm.
55 Finale
57 Eternally, to poets
58 Brit.
59 Ten make a first down: abbr.
61 Opposite of rural
62 Farrow of films
63 Pop singer Bobby
64 Prepare for anothe battle
65 Nine: prefix
66 Even though flawe
67 Brooks and Gibso
71 Whodunit dog
72 Croquet locale
73 "—— time in the old town . . ."
74 Elder statesman
76 Tight spot
78 "In the —— the Night"
79 Nagy of Hungary
82 Annuls
83 Chanukah candelabra
84 Princes' crowns
86 Foreshadows
88 London streetcar
89 Bemoan
90 Shows partiality
95 Letters on the Pinafore
96 Japanese immigran
97 Kind of strike
100 Neighbor of Pierre South Dakota
101 Numeral
102 Zeniths
103 Synonym and anagram of "ayes"
104 Cafeteria tote
105 Hydrant attachme
106 Washstand pitcher
107 River to the Seine
108 Prez's replacement
109 G-man



Solutions to last week's puzzles appear on page 15



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DEWAR'S PROFILE:

KRIS KRINGLE

HOME: The North Pole.

AGE: Ageless.

PROFESSION: President and CEO, World Gift Distribution Network.

HOBBY: "When you only work one day a year, you need a lot of 'em."

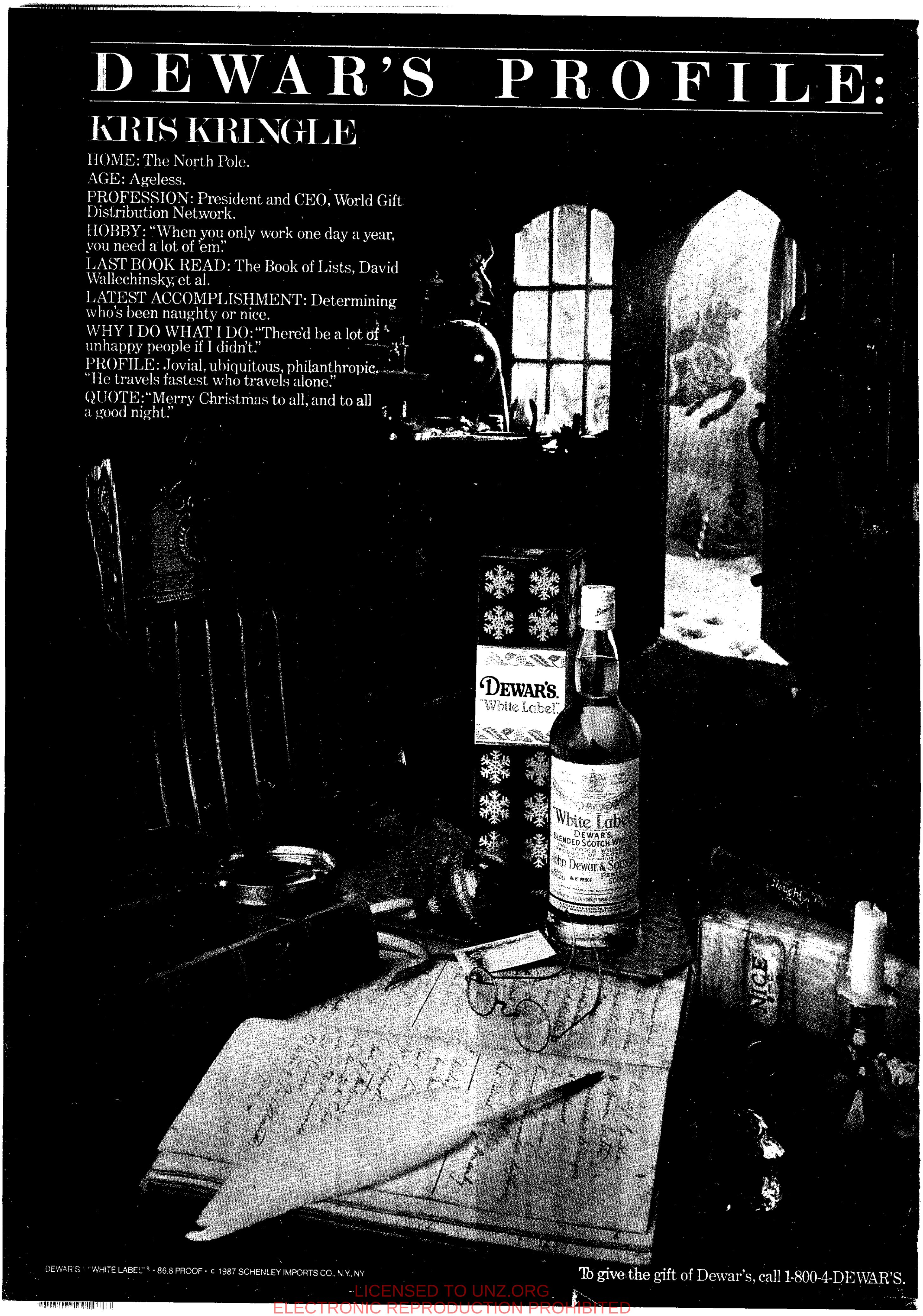
LAST BOOK READ: The Book of Lists, David Wallechinsky, et al.

LATEST ACCOMPLISHMENT: Determining who's been naughty or nice.

WHY I DO WHAT I DO: "There'd be a lot of unhappy people if I didn't."

PROFILE: Jovial, ubiquitous, philanthropic. "He travels fastest who travels alone."

QUOTE: "Merry Christmas to all, and to all a good night."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